

Gracefully curved church corridor employing standard, straight concrete blocks! Walls contain alternating courses of 8 x 4 x 16 and 8 x 8 x 16 standard units.



Graceful lines, striking design in this modern hospital. Construction shows 8 x 8 x 16 standard blocks in running band. All vertical joints are flush, with horizontal joints raked to further accentuate the horizontal lines of the building.



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A non-structural curtain or design wall. Achieved by horizontally alternating 8 x 8 x 16 "U" blocks and 8 x 8 x 8 "U" blocks (888's projecting out about 2"). Providing privacy, and also serving as a sound baffle, this textured wall is painted to blend with rugs and furnishings — presenting an ideal interior in contemporary design.



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8 x 8 x 8 standard units (one projecting; one recessed; two flush) provide dimensional "cross" design in this new church of recent construction. Another one of many brand new looks, all in concrete block construction today!

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MUSIC

PETER YATES

RELEASE

We have heard and read so much about faith that we are inclined to lump it with other theological concepts, using the word as it may please us and leaving any definition to the experts. Faith is reliance on being able in any case to do with what one has. In good fortune, such faith may be complacency, unprepared to meet disaster. In bad it may retain only the bare existential affirmation of Charles Foucauld: "Think that you are going to be martyred, stripped . . . naked, unrecognizable, covered with blood and wounds, violently murdered . . . and hope that this will happen today." On the bare limb of faith the believer may graft what potency of bud he wishes. The curiosity of faith is that while we often talk of it we seldom test it. Few of us have moved mountains; few of us believe in our ability to do so. Yet mountains are removed, most often by a person so concentrated on his object that the shifting of millennial inertia is complementary to his purpose. He may not see what he has done.

I prefer easygoing definitions of large abstract propositions; they accommodate but do not involve dogma; they can be tested simply and in private.

Dr. Suzuki quotes Ummon, a great "staff-wielder" of the tenth

century: "Is there anything that will obstruct your way in any sense? Does your hearing do this? Does your sight do this? Where is the world of differentiation which you imagine to be obstructing your freedom? Where is the bondage you want to escape from?"

"If you tarry even for a moment you have already lost its trail."

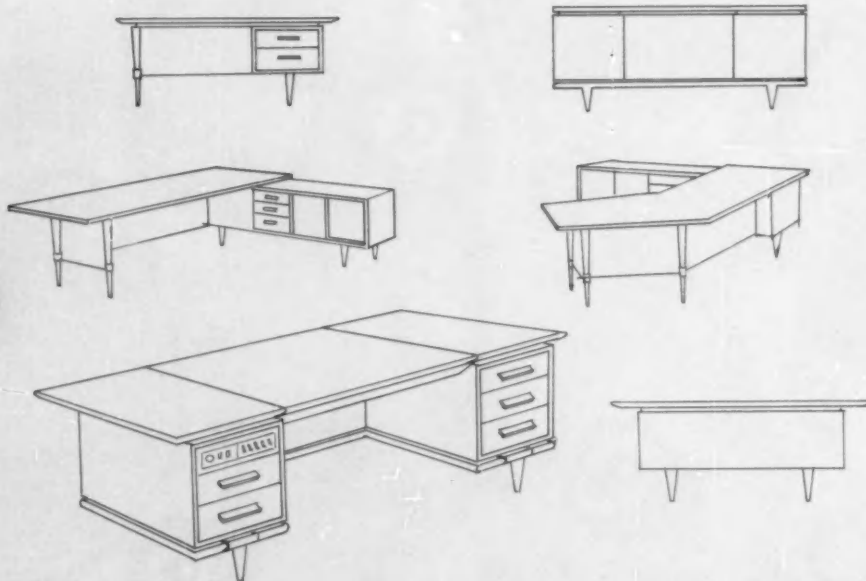
Three times during my boyhood I went to a piano or organ teacher and defeating the teacher defeated myself. Then in failing to make music having somehow learned to read it, I began enjoying the piano. For more years than I care to count my fingers have been stumbling over the notes of Bach and Byrd and Mozart, of Field and Bartok, Scarlatti and Telemann. When I sat alone at the piano I could read, not easily or with grace, such music as the Couperin Orders including all the indicated ornaments. I could even translate back, in many cases, the bungling, written-out notation of some modern scholar into the originally intended embellishments. Yet if anyone came near as I was playing, my fingers and mind went stiff. What skill I had developed in solitude left me at the first try in performance.

A year ago I talked over this situation with a friend and corresponded about it with a player of the older music whom I admire. The friend explained to me that such is the way of the world: I might never hope to free myself of my impediment. The player of older music replied that whatever is most exquisitely arrived at in solitude will be lost or bungled in performance. This, each explained to me, is why performers must painstakingly practice, until the unpredictable has been worked out and thoroughly overcome.

Studies in Zen by Daisetz Teitaro Suzuki, D. Litt.

(Continued on Page 6)

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CONTENTS FOR DECEMBER 1956

ARCHITECTURE

Louis Sullivan by Betty Chamberlain	12
Factory Building by A. Quincy Jones and Frederick E. Emmons, architects	16
Hillside House by Craig Ellwood	18
Habitat for a Satellite Town—Boston Group C.I.A.M.	20
Staff Houses for an Oil Refinery by Harry Seidler, architect	22
House by Eugene Weston III	24
Vacation House by Kazumi Adachi, architect	26
House by Mario Corbett, architect	28

SPECIAL FEATURES

Music	4
Books	7
Art	10
Notes in Passing	11
Currently Available Product Literature and Information	35

ARTS & ARCHITECTURE is published monthly by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Established 1911. Entered as second class matter January 29, 1935, at the Post Office, Los Angeles, California, under the Act of March 3, 1879. Price mailed to any address in the United States, \$5.00 a year; to foreign countries, \$6.50 a year; single copies 50 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should accompany unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription.

VOL. 73, NO. 12

MUSIC

(Continued from Page 4)

I don't agree: the unpredictable is proof of the adventure in a great performance.

For all my lack of freedom, my incompetent dexterity, I resolved to free myself to read among friends some if not all of what I can play happily by myself, not to display it but so that when the occasion does arise I shall not seem helpless. My method, for which I found guidance in such odd practical modes as the techniques of Zen Buddhism and my successful experience with the Bates method of eye-training, would be to eliminate myself by concentration, to read directly from eyes to fingers by removing effort: not to try to play what I saw before me but to play it.

More than a year later I am able to report of my method: it will work. It is possible to play, as I have learned that it is possible to see, not by straining but by doing so. The chief handicaps are misplaced emotion, the emotion that is not feeling but self-feeling, not awareness but self-consciousness; and trying to do without first conceiving what is to be done—this makes for stumbling. By this I mean not a complete or inflexible formulation but a compelling over-all awareness of direction and means.

Being told about the interference caused by emotion does not help anyone to be rid of it. A person well aware of the damaging influence of his emotion may at any moment be incapable of correcting it. Anyone who has learned to use his eyes properly, without glasses, knows that his vision will decrease with weariness or with emotional disturbance. Emotional tension comes on like weariness from the breaking of concentration, the checks of tedium and irritation. Fully concentrated, one can work almost indefinitely unaware of exhaustion. At such times one is scarcely sensible of emotion, or of distraction. Emotion, like weeping at a sentimental movie,

may be the result of heightened self-consciousness without real concentration, the sort of feeling so many people expect of art because it can touch them in no other manner.

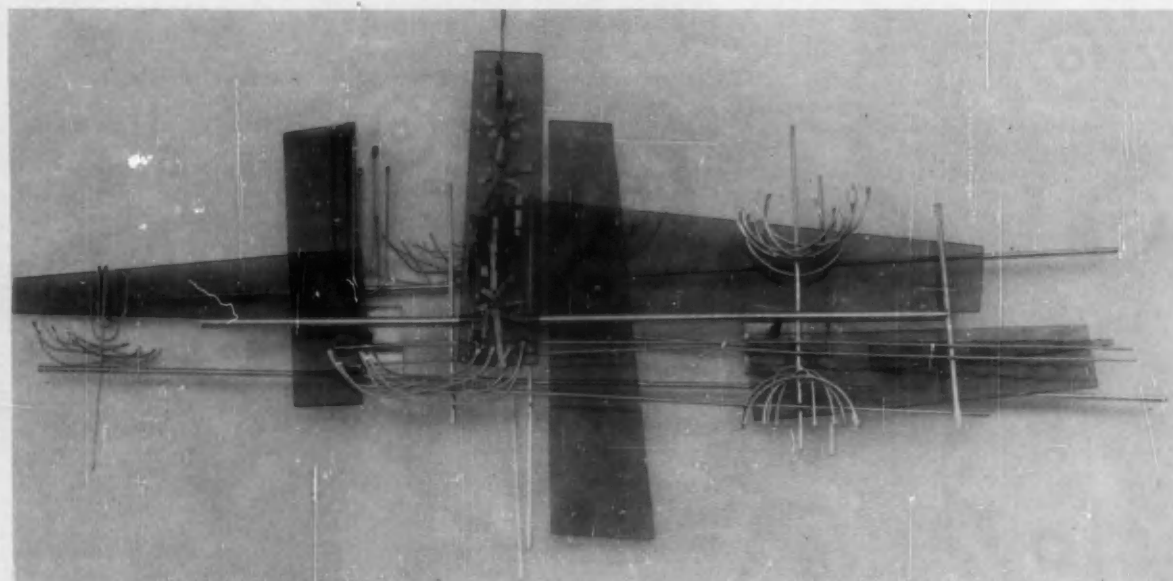
A musical instrument is not solely a medium of public exhibition. A friend of mine carried his violin as companion through the trenches of the first World War. The harmonica player, barring a professional exhibitionist, plays as happily alone as in a group. Of all instruments the keyboard is the best adapted to complex musical experience: to enter fully into this experience one needs no audience.

The external or listening experience can also to a degree become internal, until the listener forgets himself in listening, a complete adaptation of the auditory-rhythmical capacity of the body with the recording, articulating mind. Such listening does not translate the music into feeling, emotion, or even analysis; in the largest sense it takes the music in. The translating, or responsive, or explanatory feeling, or analysis, can come afterwards. One such hearing will provide me enough material, in retrospect, to make a magazine article, if I may use that for a practical measure of the abstract. I do not listen, as it were, notebook in hand but return afterwards to what I have heard, to what I have taken in. I try to hear a new work of music whole in context and later, in my own way, analyze it, not by adding up the parts but by abstracting partialities out of the complete experience. I try to present rather than explain. (Tovey, who could explain the classical music better, in print, than any other critic, appears to have been helpless in the presence of any music that did not lend itself to his method of analysis. Yet the method of listening he vigorously recommends is like my own.)

I do not subscribe to the rather simple notion that the present moment can be detached from past and future and received only as a moving point in awareness. My ability to take in music and

(Continued on Page 32)

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BOOKS

ROBERT WETTERAU

IRAN: Persian Miniatures—Imperial Library, preface by Basil Gray, introduction by André Godard (New York Graphic Society by arrangement with UNESCO, \$16.50).

The 6th of the UNESCO books on world art is large and luxuriant. The 34 color plates (all miniatures are reproduced in their original dimensions) are extremely rich in gold, lapis lazuli, orange, vermilion and green and offer for the first time the unpublished paintings from The Shadnameh of Baysunqur, The Book of Kalia and Dimna, The Muraqqa' Gulshan, the Khamseh of Jami, the Khamsi of Nizami, the Jami' al-Tavarikh—works produced from 1410 to the late sixteenth century illustrating battles, fables, murders, pastoral scenes, portraits and battle scenes of Ghengis Khan, Monka the supreme Khan and Ghazan Khan. The miniatures range from the schematic and decorative, without perspective to those more concerned with reality. One is amused by the extreme unconcern of all figures in a battle (including the quiet birds) or even a murder, save only the principals.

Mr. Basil Gray traces the development of Iranian and Moghul art and places in historical context these manuscripts. Mr. Godard analyses the individual plates to show the changes in miniature art from the Timurid period with its love of nature to the action painting of the Jami' al-Tavarikh. A rich and beautiful publication.

THE SELECTIVE EYE, 1956/1957, edited by Georges and Rosamond Bernier, Reynal & Company, New York, \$8.75).

The Berniers' contagious enthusiasm for art continues in L'Oeil from which articles are translated into English in THE SELECTIVE EYE for the second year. A diversity of material in its selections of unhackneyed essays on subjects as old as Cretan frescoes of 2,000 years B.C. to studies of contemporary painters and sculptors places this anthology on the top shelf. Claude Roger-Marx explores the opalescent dreams of Odilon Redon; Will Grohman on "The Blue Rider", Kandinsky in particular; "Carta Tinta" by Andre Chastel, the silverpoint of Lorenzo di Credi on tinted papers—an examination of Florentine meticulousness; a sensitive article on Balthus, by Georges Bernier; Jean Longnon on the Book of Hours; Rembrandt's copies of Indo-Persian miniatures, by Werner Hofmann; Russian and the Avant-Garde, by Michel Seuphor; other articles on Vieira da Silva, Nicolas de Stael, Henri Laurens, Miro and Artigas, all this and more and more with 50 pages in full color and 190 illustrations in black-and-white. One hopes for a prosperous continuance of L'Oeil and an annual recurrence of THE SELECTIVE EYE.

PICASSO: A Study of His Work, by Frank Elgar, a Biographical Study by Robert Maillard, translated by Francis Scarfe (Frederick A. Praeger, \$5.00).

This is one of the best art book buys of the season. The French edition which went out-of-print almost upon publication was selling for twice the price of this one.

The Elgar and Maillard duet runs parallel on the same page and it is only important for the reader to take one part at a time and read each. This provides the opportunity to see each Picasso twice and to observe at close hand the particular work under dis-

cussion. The plates discussed are nearby the text and not lumped at the back in the usual academic manner. The co-authors cover sixty years of the prodigious Picasso's creative activity and give as lucid an account of the man as you are likely to find. There are 75 color plates (I can't go overboard on the "fidelity" of these) and 323 black-and-white illustrations, a prodigious number, among them many not to be found in much higher priced books. For those who already like Picasso and for those who cannot understand him, we recommend this book. Mr. Praeger and the team of Elgar and Maillard are to be congratulated on this excellent enterprise.

MODERN ART USA, Men Rebellion, Conquest, 1900-1956, by Rudi Blesh (Alfred A. Knopf, \$5.00).

In 1946 Rudi Blesh wrote on jazz called SHINING TRUMPETS. He now gives us a jivey account of modern art in America from the Ash Can School to the New York School, nearly all of it written in distasteful journalese. I am still weary of reading accounts of the Armory Show and the other exhibits and controversies and this book is neither novel entertainment nor good art history so much as a collection of chatty trivia. Mr. Blesh is one of those namers of "deans" of painting and sculpture who titles his chapters like a writer of lyrics: "The Artist is the Man Next Door" and "Passage to Permanence."

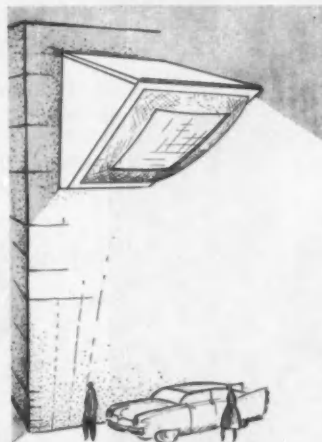
MODERN JAPANESE PRINTS: AN ART REBORN, by Oliver Statler, introduction by James A. Michener (Charles E. Tuttle Co., \$7.50).

This book serves admirably to introduce the modern creative Japanese print, or sosaku hanga, the solo work of artists produced in entirety by the individual in contrast to the prints of the ukiyoe tradition where the artist, the craftsman and the printer combined efforts to make those famous prints of the past. The ukiyoe prints of the Edo period (1615-1867) were great popular art and were produced in multiple copies. The hanga often includes mixed techniques, etching, lithography, and other processes and the method is aimed at creating a single picture.

The creative print is the result of Japanese and Western interaction and is eminently successful when the artists are not emulating

(Continued on Page 30)

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from United States Steel*

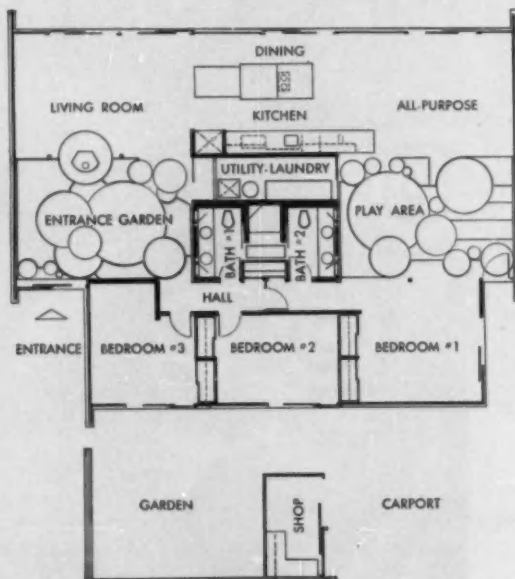
Steel brings the wide open spaces indoors

Eichler Homes' new experimental house, the X-100, takes a long, hard look into the future of production dwellings. Many of the forward-looking features previewed in this research house are steel, or they depend on steel: unconfined, inter-related space, indoor-outdoor integration and maximum design flexibility.

Discussing their interest in steel homes, Edward Eichler underlined the great stability and permanence of steel construction . . . the fact that it doesn't check or warp and paints economically. There's the barest minimum of upkeep necessary with a steel frame house and, of course, termites cease to be a problem.



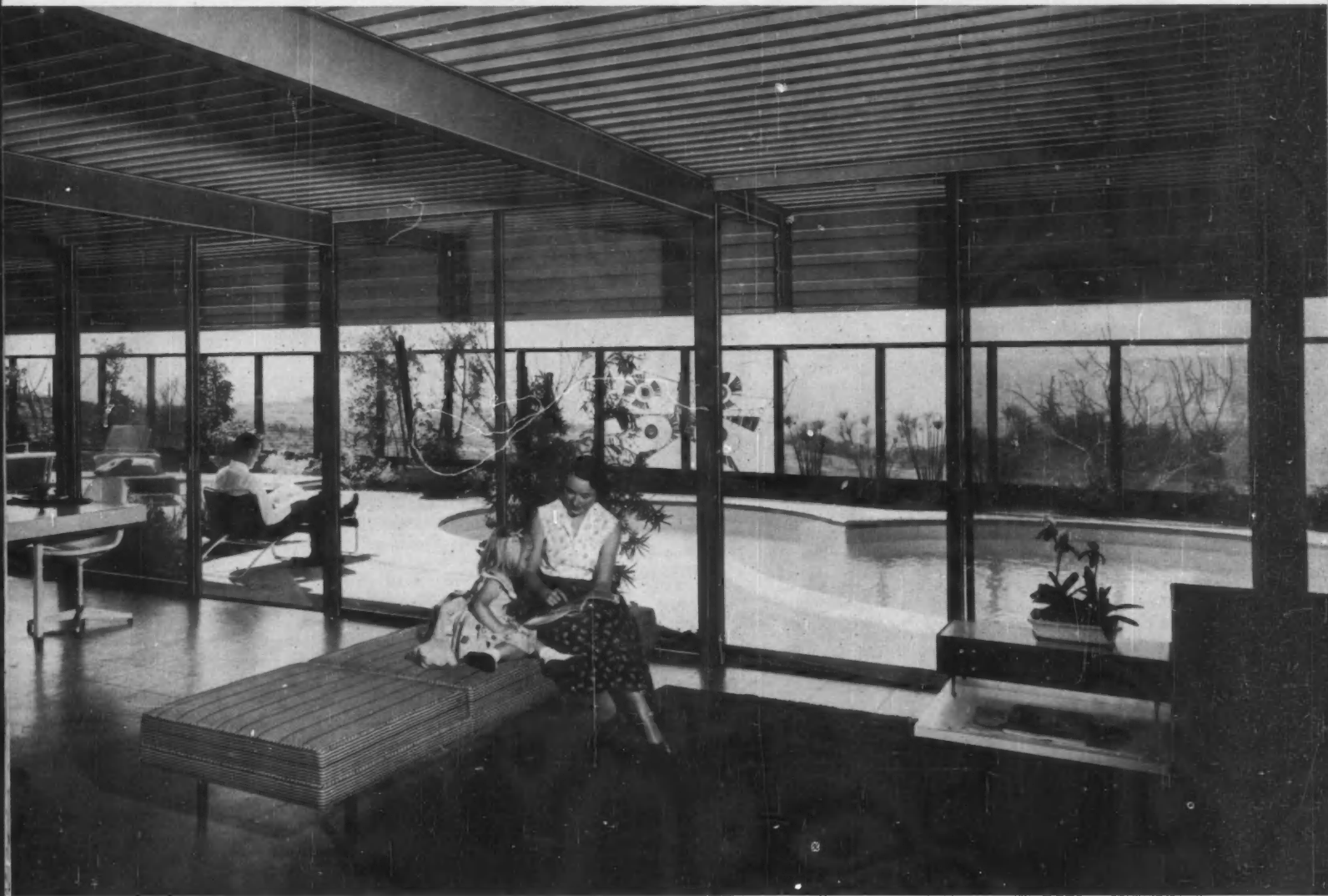
Entering through this dramatic garden court, you pass into the living, dining, kitchen, all-purpose and children's play area without a wall to break the openness Eichler seeks. Only the bedrooms and "utility core" have partitions (non-bearing) or draw-drapes for privacy (and these can be moved according to the needs of a growing family or new owners.)



USS



The X-100 was designed to utilize standard United States Steel sections: 4" H13# for vertical columns; 8" WF13# and 10" WF17# for roof beams. There was also a variety of small angles, T's and channels involved. Steel roof decking was fabricated by H. H. Robertson.



Architect: A. Quincy Jones and
Frederick Emmons, AIA, Los Angeles
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X-100 Location: San Mateo Highlands, Calif.

The thin crisp lines of small steel members produce a light, elegant feeling and a "floating roof." To replace an 8" steel ceiling beam (spanning 26') with a wood member of equivalent strength, the architect would need to specify bulky 16" timbers.

ARCHITECTS & ENGINEERS: If you are interested in receiving more information on the use of United States Steel in residential construction, send us your name and address and we will forward the material as it becomes available. Write; Architects & Engineers Service, United States Steel Corporation, Columbia-Geneva Steel Division, 120 Montgomery Street, San Francisco 6, California.

Western homes of the future are now building with steel... **UNITED STATES STEEL**

ART

JAMES FITZSIMMONS

The majority of critics who visited this year's Venice Biennale praised the Swiss contribution as one of the most provocative, substantial, and consistent in quality. During the month of November two Swiss artists, a sculptor, Eugen Häfelfinger (who was represented at the Biennale), and a painter, Vera Haller, exhibited their recent work at the Galleria del Fiore in Milan. Both maintained the standard set in Venice.

In Vera Haller's watercolors, figures and shapes formed of colored light seem to meet and pass each other in space, like the beams of searchlights crossing in the night. But this analogy may be misleading, for hers is a daytime art, an art evolving consciousness; and her pictures are filled with light and with delicate color which moves steadily toward the upper end of the spectrum to attain the cool brilliance which is a characteristic of her work.

As to her themes: she starts from nature—sometimes from an interior with figures which seem to be conversing, or to confront each other in silent tension. Or, she is fascinated by rocks, which she



Vera Haller *Rocks*
Photographs by Gian Sinigaglia



Liberated Forms



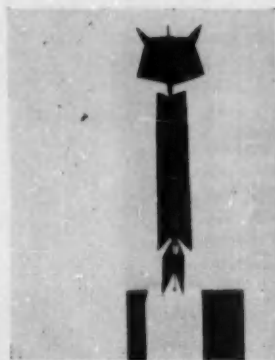
Vera Haller *Landscape*



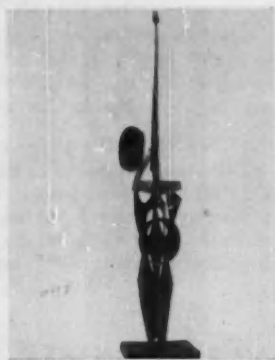
Couple

paints, not as they appear to the uninformed eye but as they are: vibrations of energy concentrated in spatial systems, here transmuted through the agency of color into vibrations of light.

Like the South Sea artists she is concerned with essences—with formal and spiritual qualities which she intuitively abstracts from the things she sees and remembers. Remembers—yes. For this is an art of fugitive impressions, of ambiguities and subliminal visual memories which provide a context, a living matrix for the forms which occupy the foreground of her consciousness and the ostensible center of the picture. Some of the "borderline" formal concepts in the background are clear and bright. Others are evanescent—transitional elements which interpenetrate, overlap and gradually replace one another. Her pictures may be compared to the life-process itself, in which the overall contours and patterns seem clear enough—being axial, recurrent and archetypal, one might say—while the details constantly shift, come into being, dissolve and disappear.



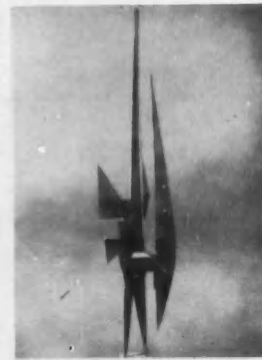
Eugen Häfelfinger



Photographs by Tony Herzog



Eugen Häfelfinger



Photograph by Rene Groebli

"Like the life-process itself," and therefore like the stream of consciousness which mirrors it. One imagines that Joyce would have liked these watercolors (and the recent large oils). For, as in *Finnegan's Wake*, there is the circumambient world of things in flux, and there are also the sudden sharp accents (linear accents, here

in the paintings, or small patches of bright color) which indicate the boundaries of things, the encounter of opposites, and establish order in space.

To be sure, Nature has its order, too; but it is cyclic, repetitive, and essentially inhuman. Only man, and among men only those who are creative can humanize Nature and give it meaning, can seize the unique moment and bring the monotony of eternal recurrence to a stop.

We have mentioned the linear element of Vera Haller's art, and it deserves further attention, for it is as important as the color-planes with which it maintains a rhythmic, dialectical play. Indeed, the two elements cannot properly be considered apart. Her line is swift, nervous, volatile—like the lines left on ice by an expert but temperamental skater, who, improvising with the utmost spontaneity, pauses now and then to plan still another series of pirouettes and spins.

Line is the temporal element of her composition, as color is the spatial; and (again as in Chinese art) it is line that animates space. Line, one may say, is the male element moving within and polarizing the female.

Mrs. Haller is a young artist and, to my mind, a very gifted one—someone to be watched, encouraged and collected.

Turning now to the work of the sculptor, Eugen Häfelfinger, we adopt a somewhat different approach from the one we have just used; for now we are concerned not with a gifted newcomer but with a mature artist who has been searching, finding, developing, and exhibiting his work for many years. Looking at Häfelfinger's sculpture I do not need to ask myself, "what are its tendencies, what is nascent in it, and what does it seem to be leading to?" Instead, I ask, "what does it come from, and what does it represent as a total achievement?" To define the achievement, however, I must refer, as before, to the roots or sources of the art.

If I may jump ahead of myself for a moment though, I will define his achievement as a triumph of imaginative over material reality; or, more specifically, as the creation of fantastic forms which signify, and which are rationally structured, in the place of other fantastic forms which are given (existing in the material world around us), which signify little, and which are naturally (rather than rationally)

structured.

In discussing Vera Haller's aquarelles I said that I imagined Joyce would have liked them. I think that Wallace Stevens would have liked Häfelfinger's sculpture. Certainly, there is an affinity between the images Stevens created with words and those which Häfelfinger

(Continued on Page 34)

Few people realize how much the existence of stereotypes may colour our relations with other people, even to the extent of seeing them differently as a result.

The British, for example, thought of Americans as primarily progressive, conceited, generous, peace-loving, intelligent, practical. The Americans regarded the British as intelligent, hard-working, brave, peace-loving, conceited and self-controlled. The Norwegians described the Russians as hardworking, domineering, backward, brave, cruel and practical. The results can be found in the volume by Buchanan and Cantril, "How Nations See Each Other."

The "self-image" is also revealing. The British saw themselves as peace-loving, brave, hard-working, intelligent; the French saw themselves as intelligent, peace-loving, generous, and brave; the Americans saw themselves as peace-loving, generous, intelligent and progressive. All the groups agreed on one item: their own nation was the most peace-loving of all!

Psychologists have long known that our perceptions of the external world, and particularly of human beings, are determined not only by what is out there, but also by what is in ourselves. What we see is determined in part by what we expect to see. If we believe, for example, that Italians are noisy, we will have a tendency to notice those Italians who are indeed noisy; if we are in the presence of some who do not fit the stereotype, we may not even realize that they, too, are Italian. If someone points that fact out to us and says: "Look, those people are Italians and they are not noisy", we can always dismiss them as exceptions.

Since there is no limit to the number of cases that can be so dismissed, we may continue to cling to the pictures in our heads, in spite of all the facts to the contrary. This does not always happen. Stereotypes do sometimes change in the light of new experience. If we have had them for a long time however, we surrender them with great reluctance.

A number of significant investigations have shown in a very dramatic manner how our stereotypes may determine our perceptions. Some years ago Allport and Postman, psychologists at Harvard University (Cambridge, USA) studied some of the phenomena associated with the spread of rumours, making use of a technique known as "serial reproduction", a very simple device which anyone can use with a group of friends in his own home. They showed a picture to one student, and he described to a second student what he saw in the picture. The

second then told a third what the first had told him; the third told the fourth, and so on, through a series of 8 to 10 reproductions. Then a comparison was made between the final result and the original presentation.

One of the pictures used in this investigation showed a scene in a subway in which, in addition to a number of people seated, there were two men standing, one a white man, the other a Negro. The white man was dressed in working clothes, with an open razor stuck in his belt. It so happens that the stereotype of the Negro held by some people in the USA includes the notion that Negroes carry with them an open razor, of which they make ready use in an argument.

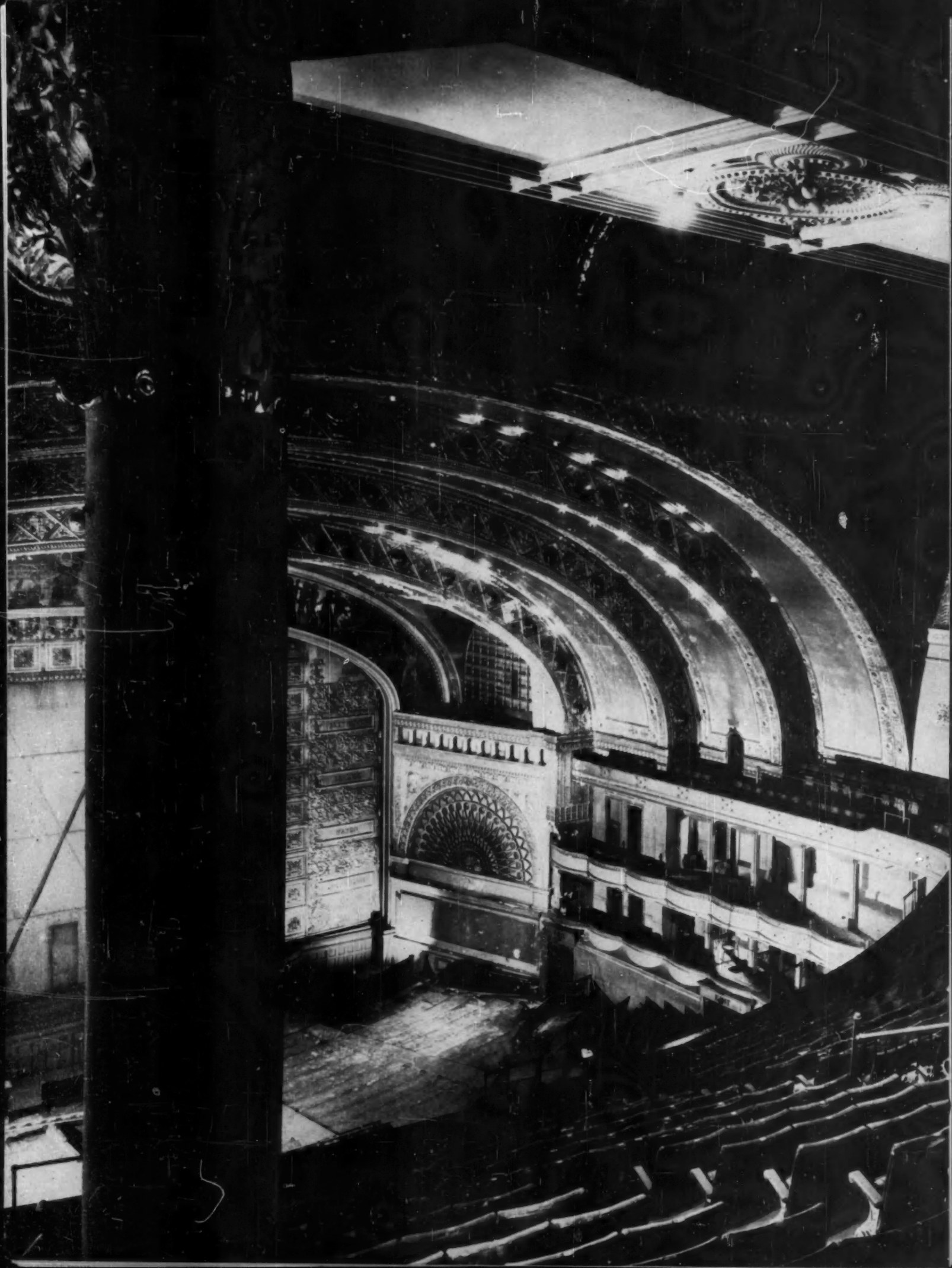
The psychologists were able to demonstrate that in half of the groups who served as subjects in these experiments, before the end of the series of reproductions had been reached, the razor had "moved" from the white man to the Negro. In some instances, the Negro was even represented as brandishing the razor violently in the face of the white man. This does not mean that half of the subjects in the experiment saw the Negro with the razor, since if only one person in the chain made this error, it would be repeated by those that followed. Interestingly enough, this did not occur when the subjects were Negroes (who rejected the stereotype), or young children (who had not yet "learned" it).

If a great many people agree that a particular trait is associated with a particular nation, does that make it true? There is a fairly widespread theory to the effect that "where there's smoke there's fire"; or, in other words, that the very existence of a stereotype is, to some extent at least, an argument in favour of its truth. Otherwise, the argument runs, where does the stereotype come from? How would it come into existence?

There is, however, a good deal of evidence as to the possibility that stereotypes may develop without any kernel of truth whatsoever. We all know how widespread is the notion that intelligent people have high foreheads, yet scientific investigation in this field has failed to reveal any such relationship. The stereotype of the criminal as bearing in his features the mark of his criminality is widely accepted, but it is equally without foundation.

Stereotypes frequently change. In some cases it may be argued that this corresponds to a real change in the characteristics of the people; in others, however, it seems much more likely to be due to external circumstances which have little or nothing to do with the group concerned.

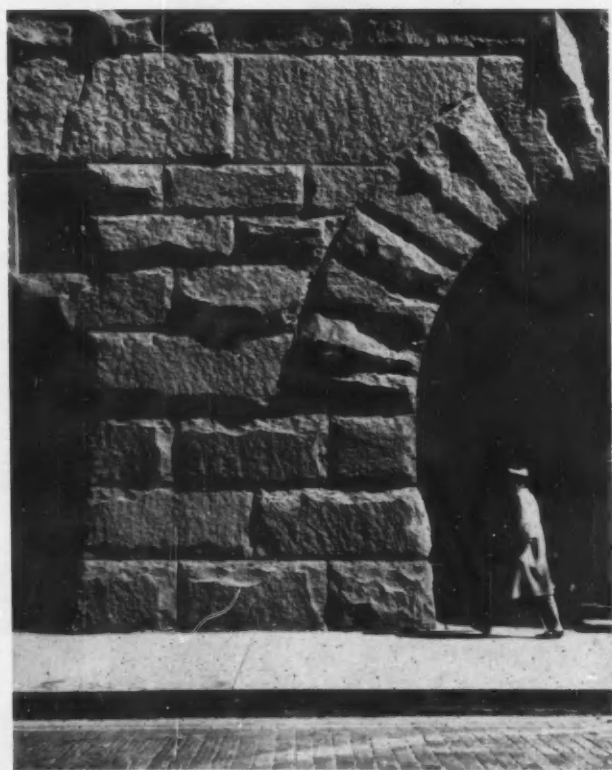
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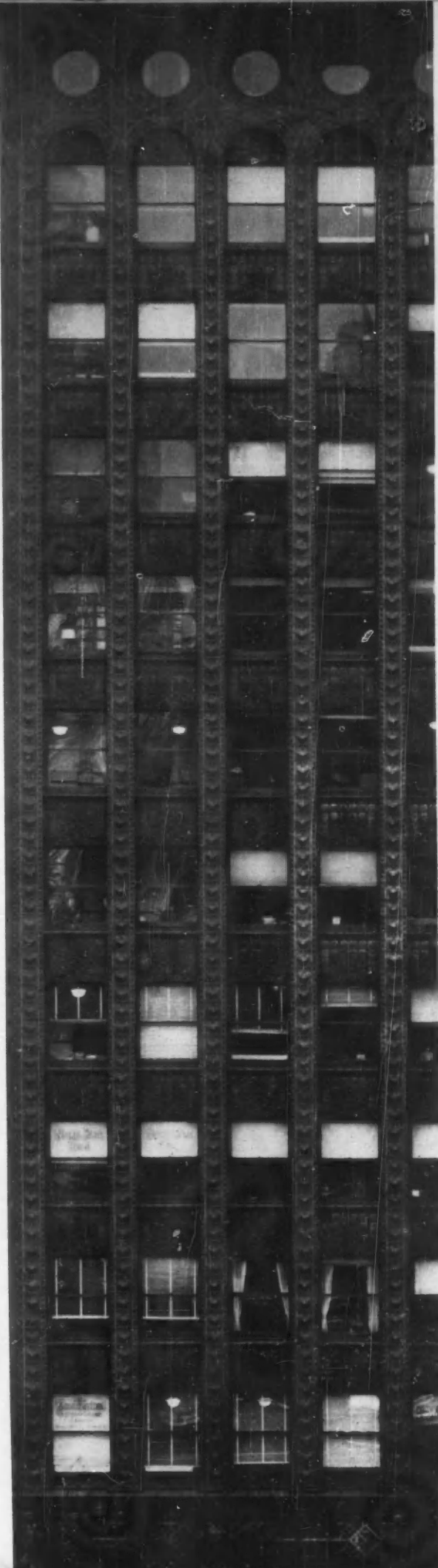
louis sullivan

BY BETTY CHAMBERLAIN

"Inventor of the skyscraper" has often been applied to Louis Sullivan, Chicago architect born 100 years ago. But the skyscraper grew not from the mind of one man but out of the efforts of many. Not least of these came from enterprising steel salesmen of Pittsburgh and Bethlehem who traveled around looking for bigger outlets for their wares. In New York their suggestions for using steel in big commercial buildings first fell on disinterested ears; in Chicago the architects were so taken by the idea that it was not long before the steel mills were taxed beyond capacity and construction had to wait for them to catch up. For though Chi-



THE AUDITORIUM, CHICAGO — DETAIL



DETAIL OF THE GUARANTY BUILDING

Chicago was at low ebb in the 1880s in architecture, it led in engineering.

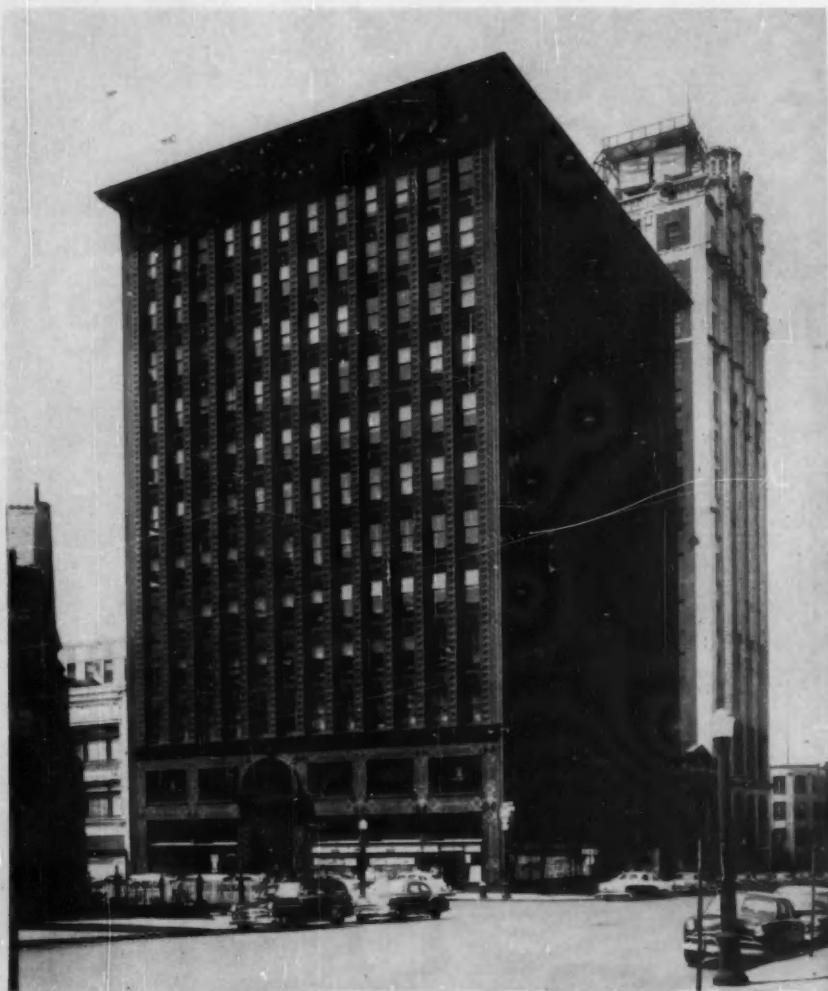
Though no one invented the skyscraper, Sullivan was first to give it form and character in its own right. "Until Louis Sullivan showed the way," wrote Frank Lloyd Wright "high buildings lacked unity. They were built up in layers. All were fighting height instead of gracefully and honestly accepting it." Sullivan saw the business building as worthy of taking "its place with all other architectural types—the Greek temple, the Gothic cathedral, the medieval fortress," and he wanted it to show "a single, germinal impulse or idea, which shall permeate the mass and its every detail with the same spirit . . ."

Chicago, the dirty, busy town which Kipling hated, first gave Sullivan his opportunity to express his new ideas; then ignored his existence for the last, embittered thirty years of his life; now honors this master of the "Chicago School" with a large retrospective show, the first architecture exhibition ever held in the Art Institute. Directed by Edgar Kaufmann, author and lecturer on architecture and design, the show points up Sullivan's significance today; traces the influences of his formative years; portrays his notable work with his partner, Dankmar Adler, including eight great skyscrapers; depicts the small but exquisite buildings he designed after the end of the partnership, and devotes a section to the controversial ornamentation which was so integral a part of most Sullivan buildings. Sullivan's own numerous writings as well as comments about his work by other architects over the decades are drawn upon for descriptive labels and for Mr. Kaufmann's catalog, which supplements and brings up to date Hugh Morrison's definitive book of 1935, *Louis Sullivan, Prophet of Modern Architecture*. Sullivan's influence on subsequent architecture is portrayed in examples of work by others from the turn of the century to structures completed just this year.

Frank Lloyd Wright, who went to work for Adler and Sullivan at the age of 18 for \$25 a week, describes "the Master" as he came to the office: "About 10:30 the door opened. Mr. Sullivan walked slowly in with a haughty air, handkerchief to his nose. Paid no attention to anyone. No good morning? No. No words of greeting as he went from desk to desk . . . The Master's very walk at this time bore dangerous resemblance to a strut." This aristocratic looking tyrant commanded much respect but little love. A perfectionist, he was a harsh task master. His own training had been one of self-discipline, though the only degree he ever held was from a Boston grammar school. But he had studied music and become a pianist, he had attended the Massachusetts Institute of Technology and the Ecole des Beaux-Arts to study architecture, and he had worked in the offices of Frank Furness, Philadelphia architect, and in various Chicago architects' offices. He was only 25 when Adler, one of the two or three top architects in Chicago, took him into partnership.



CARSON, PIRIE, SCOTT, & COMPANY DEPARTMENT STORE



THE GUARANTY BUILDING, BUFFALO, NEW YORK

Adler had a justifiably fine reputation as architect and acoustical engineer, but he recognized Sullivan's superior designing ability. Adler, known in the office as "the big chief," was genial, adept at getting clients and a good businessman.

Chicago in the 1880s fostered experimentation partly because of needs caused both by the great fire in 1871 and the rapid growth of the city and partly due to the difficult soil conditions of the Lake front. New solutions for foundations, fireproofing and increased height developed rapidly among all the better Chicago architects, especially in the design of office buildings. But from the Adler and Sullivan office came the most advanced expression of the whole building as an entity, as Sullivan wrote: "It is lofty . . . It must be every inch a proud and soaring thing, rising in sheer exultation that from bottom to top it is a unit without a single dissenting line." To "functionalism" he added the importance of the "emotional" element in architecture as an "art of expression."

Adler's reputation for acoustics got the firm numerous theatre commissions, including their biggest job, the Auditorium, begun late in 1886. The size of the building and the costs kept growing during construction, a source of great difficulty and expense to the Adler and Sullivan office which was never reimbursed for the increased demands of the clients. Nevertheless, a masterpiece of flexibility was created: the theatre could seat 4,237 or could be reduced to 2,574; the stage could be level or inclined and was equipped with fantastic hydraulic apparatus; seats could be covered over to make a ballroom for 8,000 people. In addition to the theatre the building contained a luxury type hotel, a recital hall, stores and 136 offices, one of which, in the seventeen-story tower, became Adler and Sullivan headquarters. Although this tower was then the highest point in Chicago, equipped with a sightseeing platform, the building is not a skyscraper construction; its exterior is entirely of masonry with old-fashioned foundations.

The structures, which covered an area of one and a half acres, cost \$3,145,291, or 36 cents per cubic foot. This was three times as expensive as Adler and Sullivan's other first-class buildings to date. The rich interior ornament conceived by Sullivan was mostly detailed by Frank Lloyd Wright, who became foreman of the shop's thirty designers after the completion of the Auditorium and remained with the firm until he set up his own practice in 1893. The dedication of the building in 1889 was glamorous: President Harrison was ensconced in a special box at the side of the stage; Madame Adelina Patti sang; publicity was sensational; Adler and Sullivan were "made" and began being deluged with commissions from many parts of the country.

Another famous structure of the period was Sullivan's Transportation Building at the World's Columbian Exposition of 1893. Here the requirements were for a building that would be showy, cheap, huge and attention-getting, and the structure as a whole was probably more architectural

than anything else in the huge Fair. The building's "Golden Door" was majestic in gold leaf and warm colors and reached a high point in decoration. But the World's Fair, with its emphasis on the eclectic, served as a great deterrent to architectural progress. Sullivan described the unfortunate effects: "The virus of the World's Fair began to show unmistakable signs of the nature of the contagion. Then came a violent outbreak of the Classic and the Renaissance in the East, which slowly spread westward, contaminating all that it touched . . . The damage wrought by the World's Fair will last for a half century if not longer."

Meanwhile, from 1890 to 1895, Sullivan worked on eight great skyscrapers—with exterior walls supported on a metal frame—which are generally regarded as his greatest contribution. The St. Louis Wainwright Building of 1880, ten stories high, with steel framework, fireproof tile and removable partitions is doubtless his best known building and is widely recognized as the first successful solution of the high building. Its accent on the vertical piers influenced the tall building for the next quarter century, and its basic feeling of the commercial purpose it serves is without doubt a continuing influence on today's architects.

The Buffalo Guaranty Building of a few years later was close to the Wainwright in design and was richest of the skyscrapers in its warm red color, its detail and in the ornament, which is to be found on structural bases and piers as well as on non-structural parts. It typifies Sullivan's theory of ornamentation: "It must be manifest that an ornamental design will be more beautiful if it seems a part of the surface or substance that receives it than if it looks 'stuck on' . . . The ornament should appear, when completed, as though by the working of some beneficent agency it had come forth from the very substance of the material and was there by the same right that a flower appears amid the leaves of its parent plant."

Two building designs of this period are of particular interest because of their use of the set-back system for obtaining light, later to become so prevalent. Still another—a wholesale store in Chicago, inexpensive and without ornament—seemed to anticipate the horizontal lines of the "International Style," though actually it had no influence on that development of a generation later, which derived rather from the work of Frank Lloyd Wright. Sullivan simply designed along lines suitable to the needs. Here, as in the 1904 Carson Pirie Scott store in Chicago, he filled a need for an unbroken interior floor space and a maximum of daylight, and these needs were reflected in the exterior in the form of broad horizontal bands between large horizontal windows.

A serious financial panic in 1893, resulting in a depression of several years, put an end to most construction, and Adler decided to accept a high paying business job in 1895. He was now 51; Sullivan was 38; they had designed more than a hundred buildings in their fourteen years of partnership. Adler terminated his business contract

after only six months and wanted to re-establish the partnership, but Sullivan refused. This was doubtless a business error on his part, for Adler was far more able in obtaining commissions. The two worked separately for the rest of their lives but, like that other well-known Sullivan team—with Gilbert—neither was ever nearly so successful alone as they had been together. Adler died in 1900.

For thirty years Sullivan carried on a dwindling practice, despite his ever-present creativity and imagination, and grew in cynicism and bitterness. The noted Swedish artist, Anders Zorn, on a visit to the U.S. commented: "What is the matter with you Chicago people? There in the Auditorium Tower sits your country's greatest living architect, one of the world's leaders in his profession, doing nothing. This could not happen in Europe." Nevertheless, even with less than one-tenth of his former practice, Sullivan executed handsome and important work when he was able to obtain commissions. There was the Carson Pirie Scott building, as significant in his work as the Wainwright, revolutionary in design, rich in ornament. There were eight banks, full of color, decoration, gay brilliance. Somehow the small Midwestern towns seemed now to appreciate Sullivan and to give him opportunities denied him by the city. Perhaps most exquisite of these small buildings is the National Farmers' Bank, of 1908, in Owatonna, Minnesota, with rich dark red walls framed in enameled terra-cotta reliefs of bronze-green and bands of glass mosaics in blue, green, white and gold. Here the farmers, for whom the bank was designed, still come and go and belong, exemplifying a basic democratic doctrine maintained by Sullivan to his death in 1924, that "what the people are within, the buildings express without . . ."

The Chicago Art Institute's show, "Louis Sullivan and the Architecture of Free Enterprise," which will circulate in the U.S. and abroad, is installed in a manner designed to capture the spirit of Sullivan, from the entrance doorway of marble, through the hallways papered with silk-screen prints of his decorations and topped with concentric arches suggesting barrel-vaults. Numerous examples of actual ornaments by Sullivan and a pair of lace-work elevator doors add reality and scale to the many photographs in sizes up to large mural blow-ups. Color, which was so important in much of Sullivan's work, plays its part in the installation: dark Victorian hues are used on the walls of some rooms; bright-colored mountings of uniform size are used to lend an organized visual aspect to the smaller photographs and labels. Numerous free-standing constructions contain shadow boxes with displays of transparencies, and two rooms are devoted to huge rear projection views of some major masterpieces. The installation was designed by Daniel Brenner, Chicago architect; the show was made possible by donations from Chicago architects and builders as a demonstration of their respect for the work of this pioneer.

Situated on a ten-acre site originally entirely covered with orange trees, the new offices and factory for Arcadia Metal Products occupy 50,000 square feet, approximately ten per cent of the total site area. The focal point in the structure is the lobby with two garden courts, one of which serves as a terminal point for the lobby, and the other located near the entry. Plantings that extends through the open roof are an integral design of the area.

All offices along the perimeter of the building open to garden terraces with privacy achieved through free-standing garden walls, wood screens, and an obscure glass screen in a metal frame near the principal entry. The office area is designed on a ten-foot module, permitting the use of sliding glass doors as wide as twenty feet, floor to ceiling in height. The slab-type roof of this part of the structure is supported on steel posts, the roof design permitting floor-to-ceiling glass in the office structure and at the same time permitting a projection of the ceiling area to continue as exterior overhang. An overhang of five feet is provided where sun conditions require protective planning.

The factory itself is of tilt-up concrete wall panels with poured-in-place concrete columns. Concrete flooring is dock height to serve adjacent railroad siding. Tapered steel beams, wood joists, plywood sheathing and roof diaphragm are other features of the structural system.

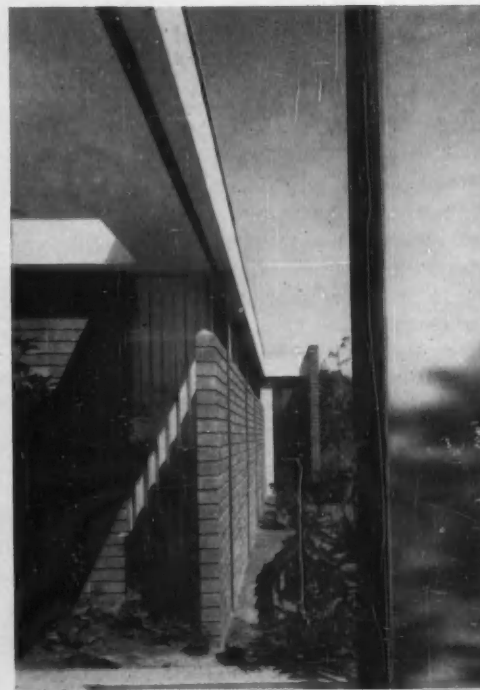


FACTORY BUILDING

BY A. QUINCY JONES AND FREDERICK E. EMMONS, ARCHITECTS.



Donald R. Warren Company, engineers
 Chatiner and Gumbiner, Inc., general contractors
 M. Perkus, landscape architect
 Harry Saunders, interior design



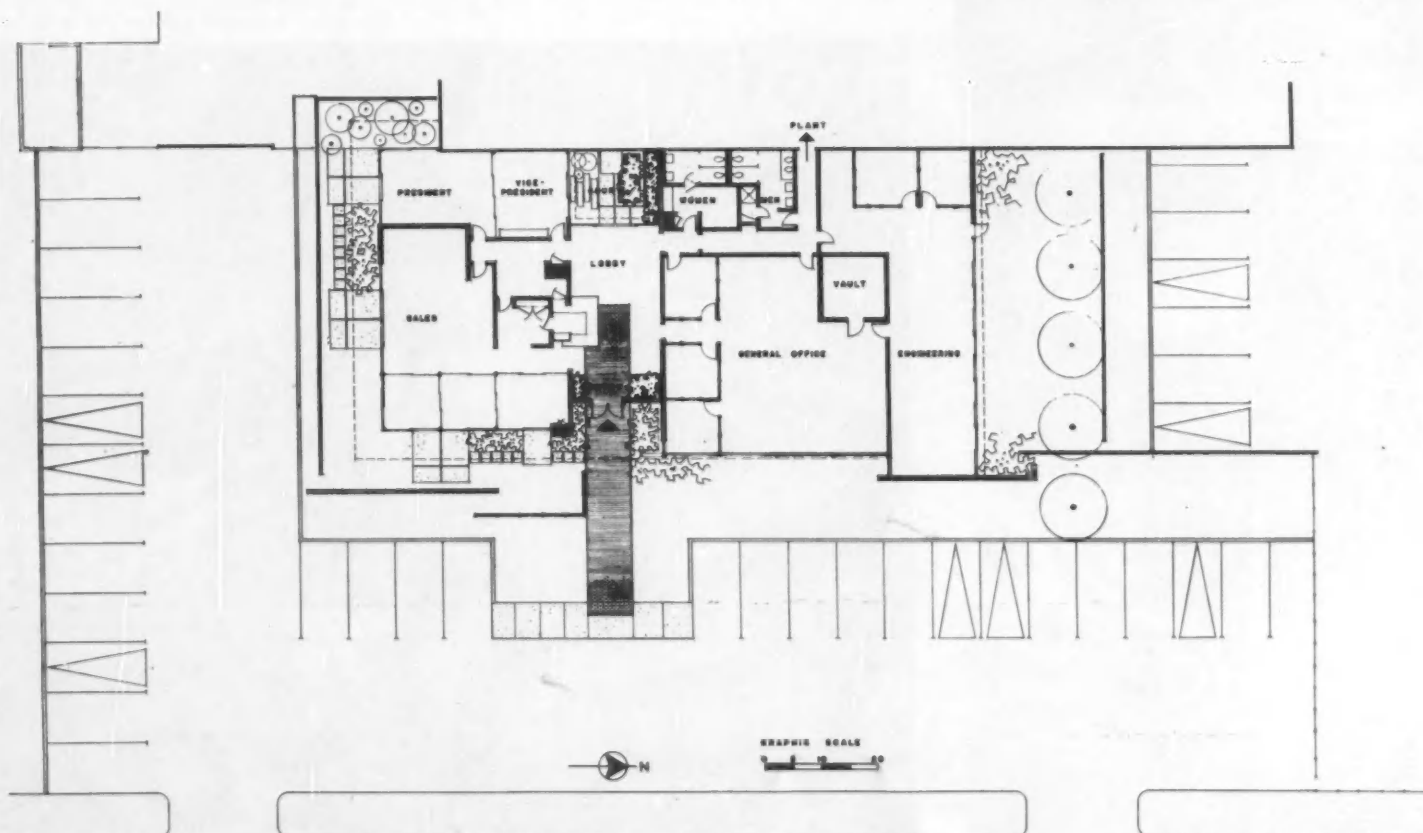


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- 1 The interior garden well, open to the sky, allows entry of natural daylight into center of structure. Serving as the terminal point of the lobby as well as for the executive offices, the garden is planted for a background of greenery
- 2 Fence of steel posts and obscure glass shelters from public view the sales offices which open to garden area between fence and offices
- 3 Foyer of Arcadia offices is rich in natural textures, sparse in other materials. Paving brick in floor is continuation of exterior walk which leads into building. Masonry wall is divided with glass line that separates interior garden from exterior planted space which reaches through opening of overhang to sky. Metal-framed sofa by Van Keppel-Green is upholstered in orange textured material; upholstered chair by Kasparians is in a middle value blue. Pillows are in brown and yellow tones. Caustic on wall, by Joseph Young, has orange background on rice paper. Corner of receptionist's desk at lower right
- 4 Looking from behind obscure glass fence near entry toward the engineer offices in background
- 5 Textures of natural materials serve to enhance importance of glass walls
- 6 The executive offices are designed to be used separately with complete privacy or joined together into one continuous space for large conference meetings. Office in foreground adjoins an exterior garden with aluminum-sliding door for exit. Identical Knoll desks may be joined together easily and quickly for large conference table. Masonry wall of garden and repetition of material in foreground office integrate the spaces for emphasis of garden atmosphere in office interiors

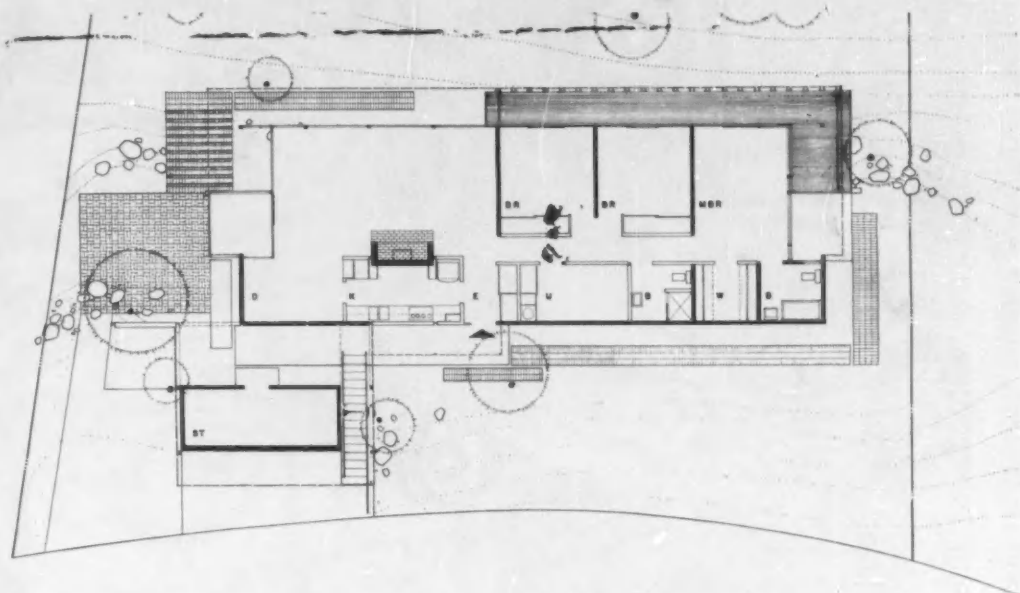




HILLSIDE HOUSE

BY CRAIG ELLWOOD





The site is an irregular shaped hillside lot approximately 115' x 137' with an average downhill slope of 32°. The clients requested all rooms face the view of city, sea and channel islands. The viewside wall is completely glass and faces southeast. To provide sun protection for this all-glass wall, the ceiling/roof deck turns down 24" at the end of the 4-foot overhang. This sun shield does not restrict the view because its height is 7 feet above floor level.

Security and privacy were desired in the bedrooms and this was accomplished with a deck supported from the cantilevered ceiling/roof beams with a pair of 2" x 4" wood members. The detail of the sun shield is repeated in the deck rail, and three additional pairs of 2" x 4"s between deck supporting members form a rhythmic grillwork.

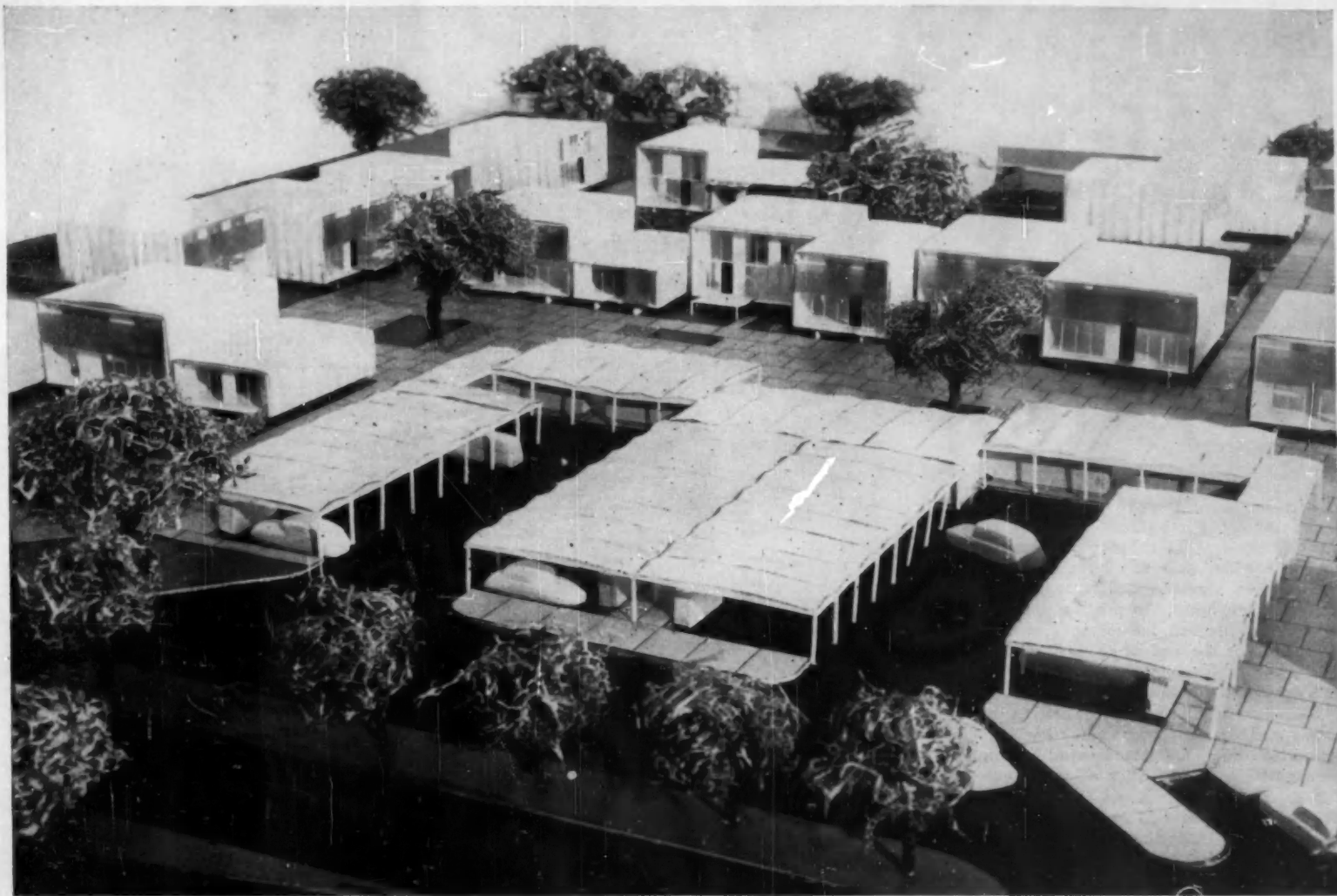
The structure is a partial steel frame: 4" x 10" wood ceiling/roof beams and 4" x 6" wood floor beams frame into exposed 4"-H steel columns to form rigid frames spaced 8 feet apart. Costly continuous formed footings have been eliminated by cantilevering the steel columns from individual concrete pads. Floor joists frame into a 7" steel channel welded between columns. Flooring is 5/8" plywood, ceiling/roof decking is 2" x 6" T&G Douglas fir.

The central entry floor plan is adapted to the 8-foot module of the structural frame: room sizes are multiples of 4 feet and room partitions occur on the module or mid-module. The pattern of the structural framework is thus reflected in both the plan and the vertical elements, and to emphasize this unity the structural steel is painted terra cotta, contrasting with panel materials.

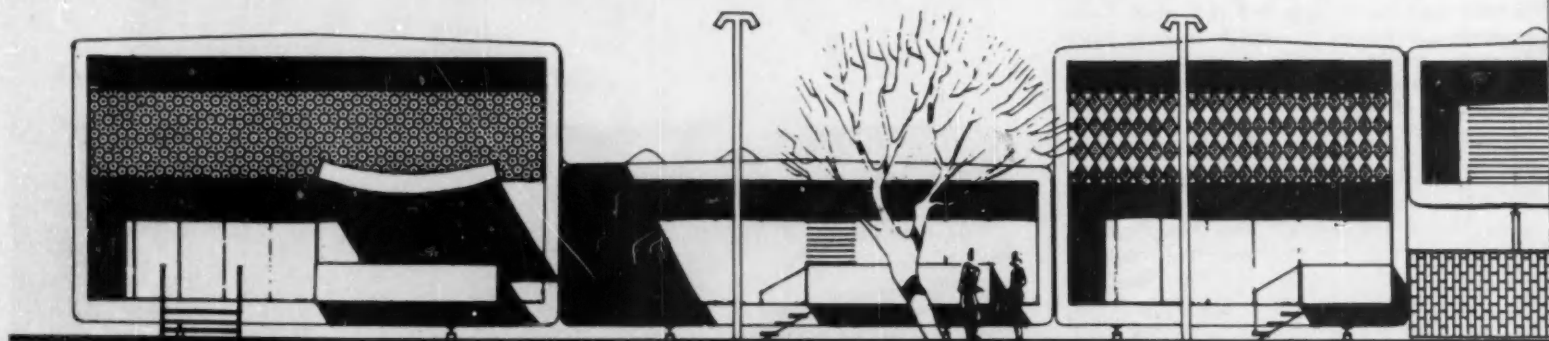
Exterior materials are natural colored plaster and gray-stained Redwood. All exterior trim is charcoal or black. Roofing rock is charcoal. Interiors are white plaster and natural Redwood. The ceiling is stain-waxed gray. All cabinetwork and slab doors are natural finish Philippine mahogany; countertops are realwood veneer plastic laminate panels; flooring is plain gray asphalt tile; the fireplace is red masonry, gray plaster and black steel; all interior trim is black. Steel framed sliding glass doors open all bedrooms to the deck. This deck connects to the west terrace. The living-dining areas open to the east terrace. Terrace materials are concrete and brick. The steel/wood structural frame and the exterior walls carry all structural loads, thus interior partitions are non-structural and are held to beam bottom height to allow the ceiling/roof deck to float free of interior walls. Strip glass extends from partition tops to ceiling. The space under the carport is utilized for storage. The heater unit for the perimeter forced air system is placed under the house.



PHOTOGRAPHS BY MARVIN RAND



NEIGHBORHOOD CLUSTER



STREET ELEVATION SHOWING THE RANGE OF TYPES OF SHELTER AVAILABLE

Suburban living, offering a solution to so many peoples' problems, represents a colossal investment of energy yearly. The expansion it has assumed in the last decade alone forces it to the architect-planner's attention as a major problem in need of comprehensive designs. Tract housing is a familiar sight: using an extremely rapid building technique and modern scheduling, it capitalizes on semi-traditional "approximate" methods; the houses for that very reason inflexible. Today's averages of consumer statistics and today's builder-interpreted fashions are forced onto tomorrow's home-owners. The tract-neighborhoods are produced by a mere process of multiplication; no special principle seems to shape their streets and blocks. The trailers, for semi-permanent use, present similar short com-

ings: the mobility of the shelter itself has led to ultra-compact planning, technically extremely astute, in which the first commodity—space—is sacrificed. Again, the trailer-camps do not yet show any significant "planning" that takes the ensemble into account.

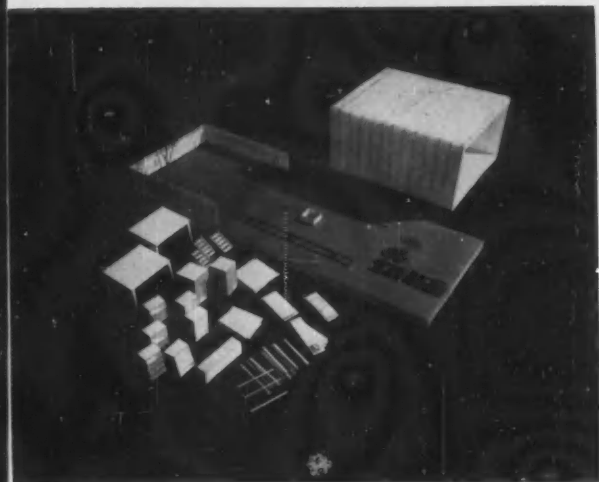
The authors of this project have considered the special problems of both the dwelling unit and the neighborhoods that will make up the township. Their design proposals indicate a method of harnessing the social potentials of suburban living at different scales with contemporary technical and economic resources.

The residential unit must allow real flexibility, for the average suburbanite moves often and, as his family and income increase, his needs change too. Interchangeability of interior divi-

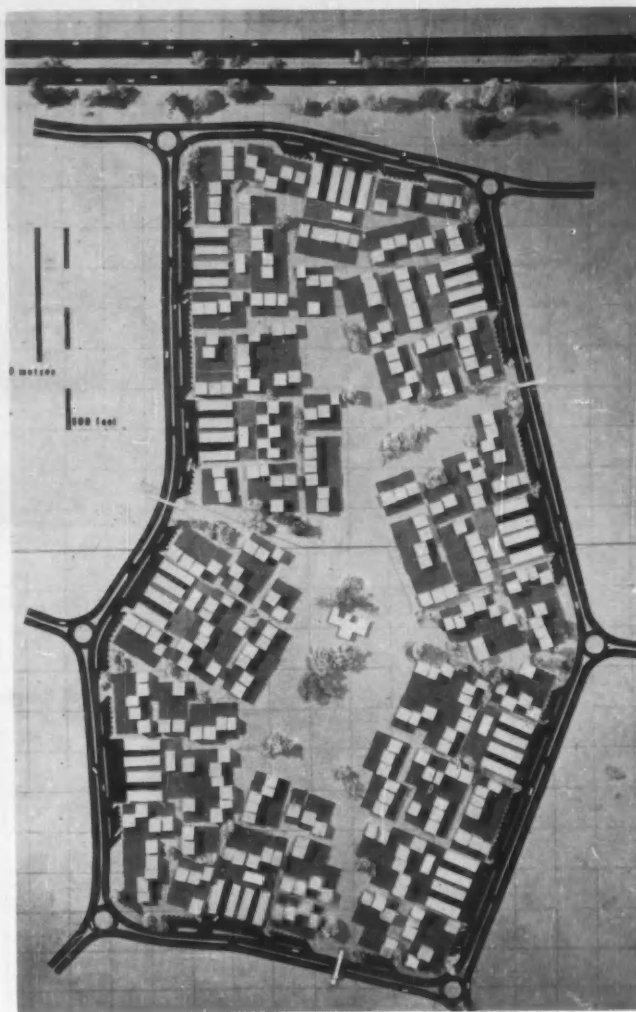
sions within an unchangeable "shelter" is the premise; experience has already shown the validity of this limitation. An industrially produced shelter, assembled at a central point of the development from lightweight shipments and moved bodily onto its foundations, gives the precision required for flexibility; rigid frames and double plastic skins (produced like the other parts in suitable existing factories) give stability and allow an ample plenum for the ducts and conduits that change with the possible arrangements of the interior. Within the modular system that this implies, different sizes of shelter will proportion the enclosed "space" to the different family needs and different interior plans will adapt them to exact requirements. The repeated dwelling units will show from the

HABITAT FOR A SATELLITE TOWN.

THE PLOT, THE SHELTER, THE INTERIOR COMPONENTS

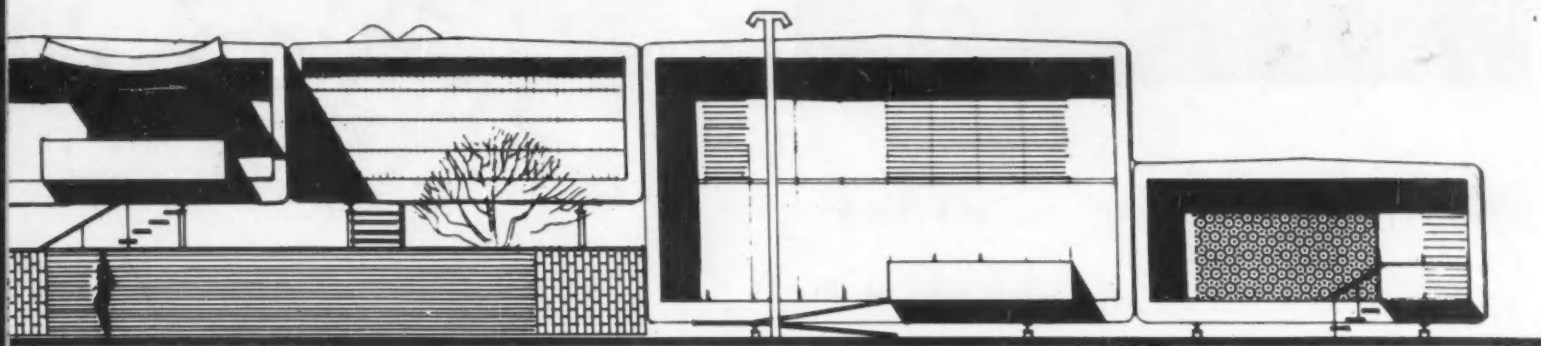


Project recently presented to the 10th congress by the Boston Group C.I.A.M. Participating architects:—Americans: H. Morse Payne and Vincent Solomita; English: Colin Davidson; French: Maurice Silvy. Technical recommendations from the staff of M.I.T.



PHOTOGRAPHS BY COLIN DAVIDSON

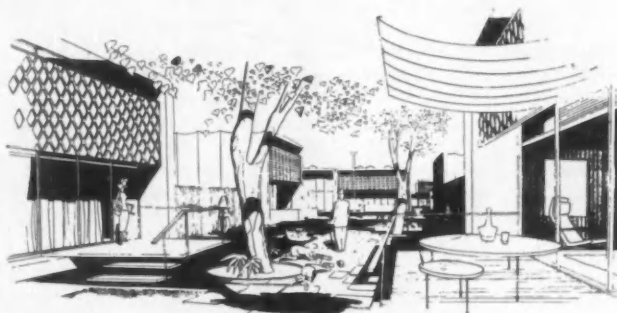
THE SUPER-BLOCK PATTERN, OR RESIDENTIAL UNIT



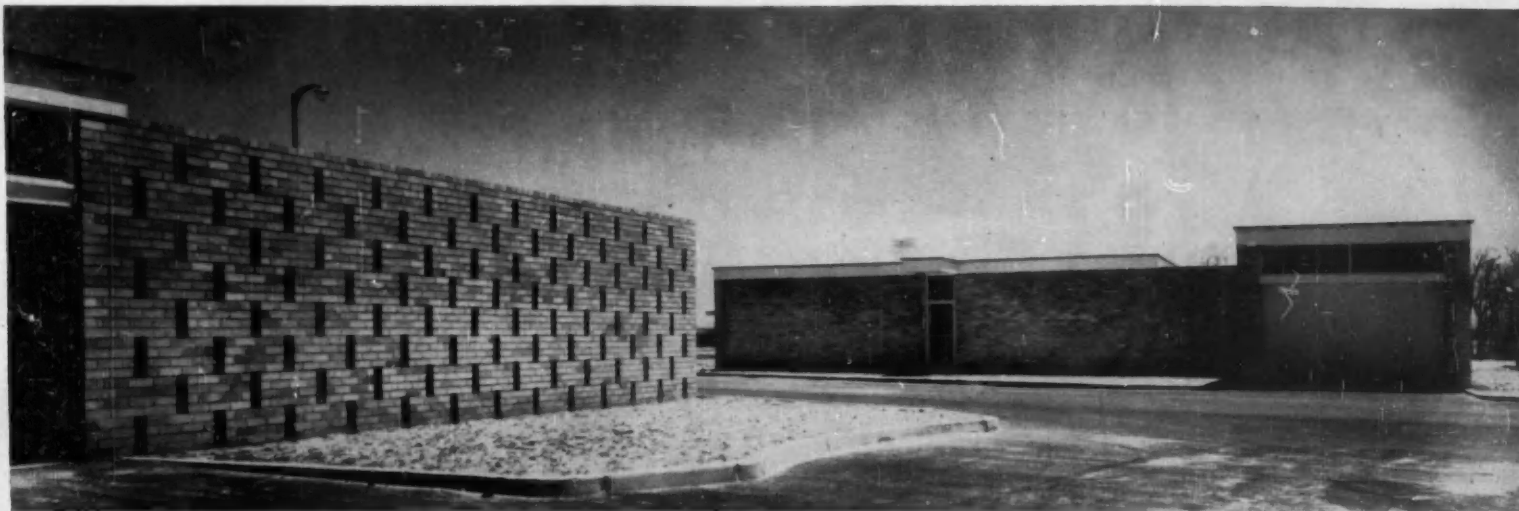
outside the home-owners use of the inside, and the position of the shelter on the site will express his feelings on the subject of privacy or abundant social contacts. This variety will be a result of individual differences, and not an arbitrary imposition.

The "neighborhood cluster" is the vital intermediate grouping between the repeated dwellings units and the super-block pattern. The suburban development as a whole would be composed of super-blocks surrounded by secondary streets, with a continuous green-belt core (the patterns of Radburn, N. J. and Baldwin Hills, Los Angeles). Each super-block or "residential unit" will provide living space for about 1000 people at an over-all density of over 7.5 families per gross acre. This unit is subdivided into the

(Continued on Page 35)



ONE ASPECT OF THE PEDESTRIAN WAY LINKING THE HOUSES, A NATURAL PLACE FOR THE SOCIAL CONTACTS AND ACTIVITIES



STAFF HOUSES FOR AN OIL REFINERY

BY HARRY SEIDLER, ARCHITECT

General Planning.

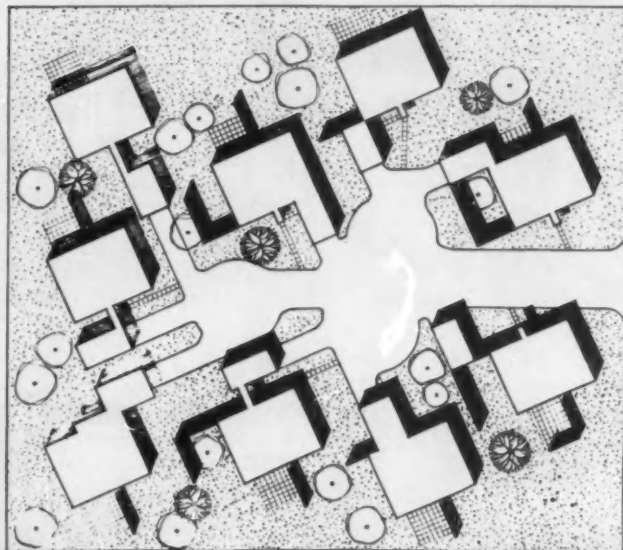
The problem of producing variety amongst similar houses has been solved in an interesting way for these staff residences at the Kurnell oil Refinery in Australia.

The site developed for housing is a reclaimed swamp area filled by pumping up sea sand to result in a level area about 300 ft. square. A cul-de-sac road was built into the centre of the area with turning spaces for cars. Houses are arranged radiating around this central approach and are tilted to the access road so that each unit faces its living space with glass walls toward private outdoor living areas. This also helps to break any identical repetitive appearance of the houses and produces a variety of views by breaking vistas with perforated screen walls, garages at different angles and by a use of the reversal of the same plan on different sides of the access road.

By keeping all the six houses identical, great economies were obtained in the production of identical mass-produced windows, structural framing, and all built-in cupboards.

Construction

The houses sit on concrete rafts with the slab inside the house covered with asphalt tiles. All walls are of brick with the exterior veneer in biscuit coloured face-brick. One end wall of the living room exposes these face bricks on the interior forming a visual extension from the projecting privacy screen walls. The roof is of open-web steel beams and timber



joists covered with cell-concrete insulation and finished with a three-layer asbestos felt roof. The top layer has a white mineral chip surface.

Heating.

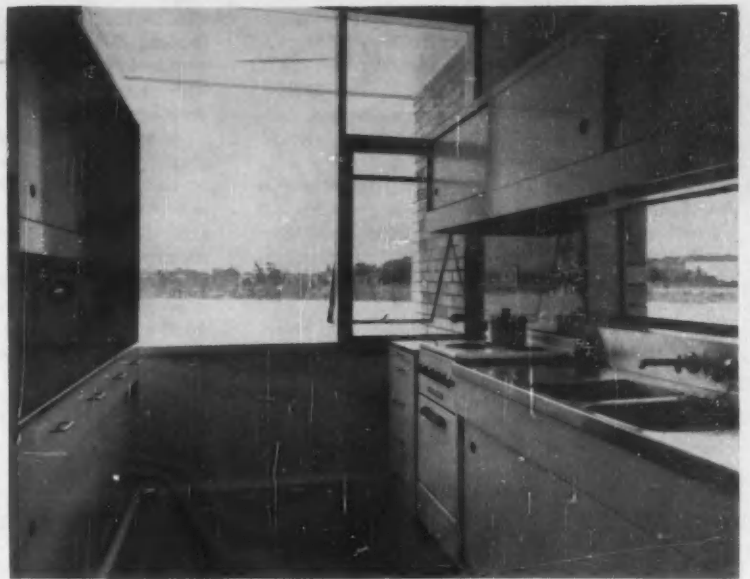
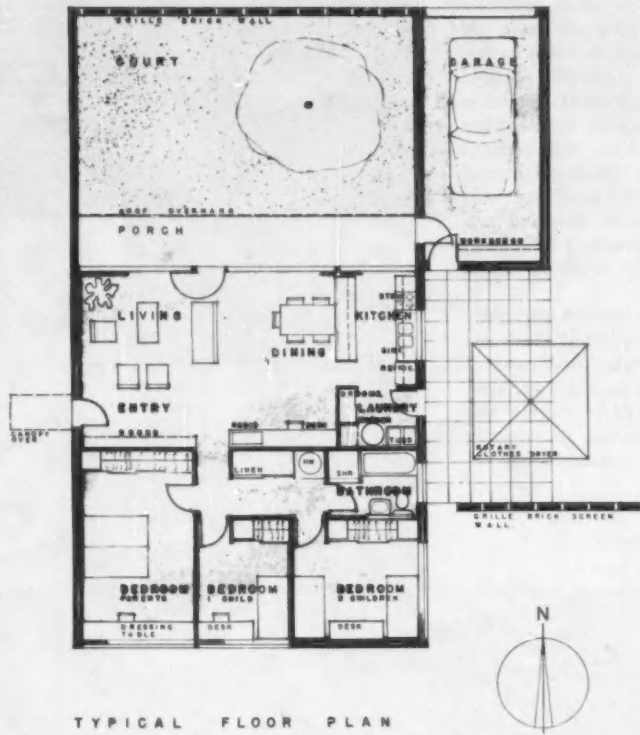
A feature of this group of houses is the sub-floor electric radiant heating which is installed over a layer of cell-concrete and just under the finishing topping. Electric resistance cables (Pyrotanax) are spaced approximately 6 to 9 inches over the entire area of the house and heat the floor slab to approximately 85°, controlled thermostatically. The system has proven extremely successful and is quite ideal in producing even pleasant heating in the house without any visible appliances.

Lighting.

On the inside of the full height glass walls of the living room and kitchen a ceiling recess provides for fluorescent tubes running the full length of the wall and shining down at the curtain at night which result in soft indirect light reflected from the fabric. Strip fluorescent lighting is also provided above the work-counters in the kitchen with all other areas in the house illuminated by recessed incandescent spot lights.

Color.

The plain brick exteriors are relieved with bright color accents on the garage doors and the asbestos cement panels above bedroom windows. These are medium blue, lemon yellow, orange and various shades of gray. All other woodwork and fascias are painted white.



In building for himself as client, the designer has an excellent opportunity to live with the ideas that he feels need trial or testing.

Construction is on a post and beam system on 8 foot centers with stud filler walls and 2x6 T&G sheathing. All wall surfaces both interior and exterior are of redwood or gum plywood, which proved excellent from a maintenance standpoint coupled with the visual pleasure of natural wood surfaces. A dead level roof was used which proved economical for construction but not entirely satisfactory during the wet season.

From obscure glass sliding doors the entry passes through an enclosed garden, producing a subtle transition from outdoors to indoors. The garden enclosure also gives the living room an added exposure into it as well as the patio view. Situated adjacent to the living room is the kitchen, separated by a storage cabinet which is partially open at eye level permitting conversation, but also acting as a screen between the two rooms. The dining table was placed in the kitchen to allow for additional informal activities when not serving dining func-

tion; adjacent is the master bedroom and bath located slightly away from the children's area and overlooking the entry, garden, thereby attaining a great deal of privacy from children's play both inside and outside.

A very primary planning problem was providing flexible space for three small children to carry on their activities in younger years yet with the provision for the change in these activities with increasing age. The grouped bedroom arrangement worked very satisfactorily, utilizing the space between two rooms as an indoor play area with visual supervision from the kitchen. As the children grew and the indoor play area would no longer be required, provision was made for a partition in the center creating two separate rooms. The laundry and bath adjoining the children's area proved an excellent location for these facilities.

All floors are of cork tile over a radiantly heated slab, both proving very satisfactory for small children playing on the floors and general comfort, however maintenance on the floor covering was more than anticipated. Ample use of glass was considered necessary to visually

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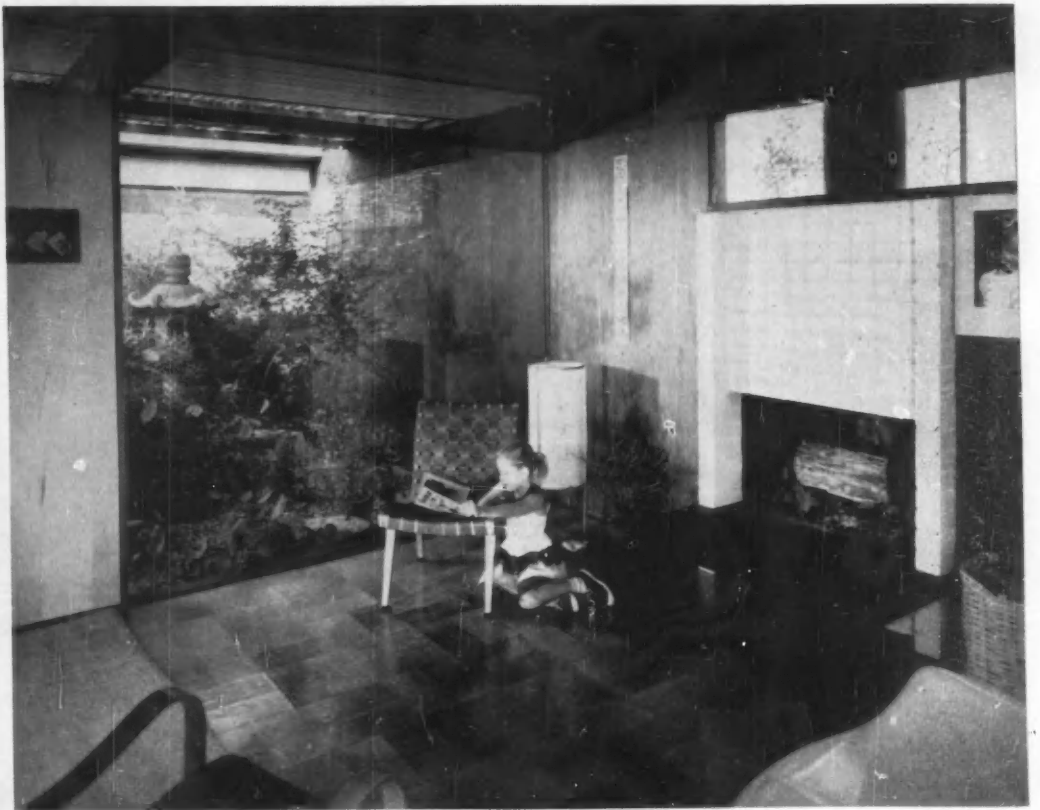
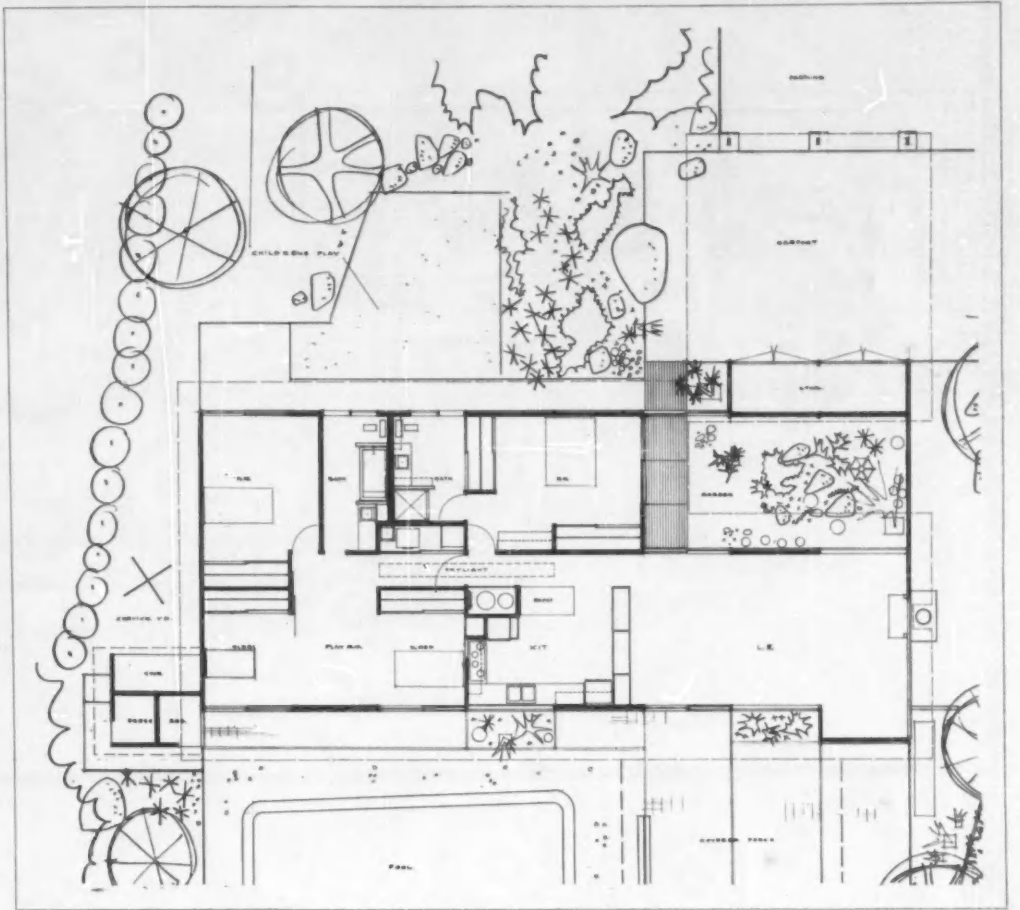


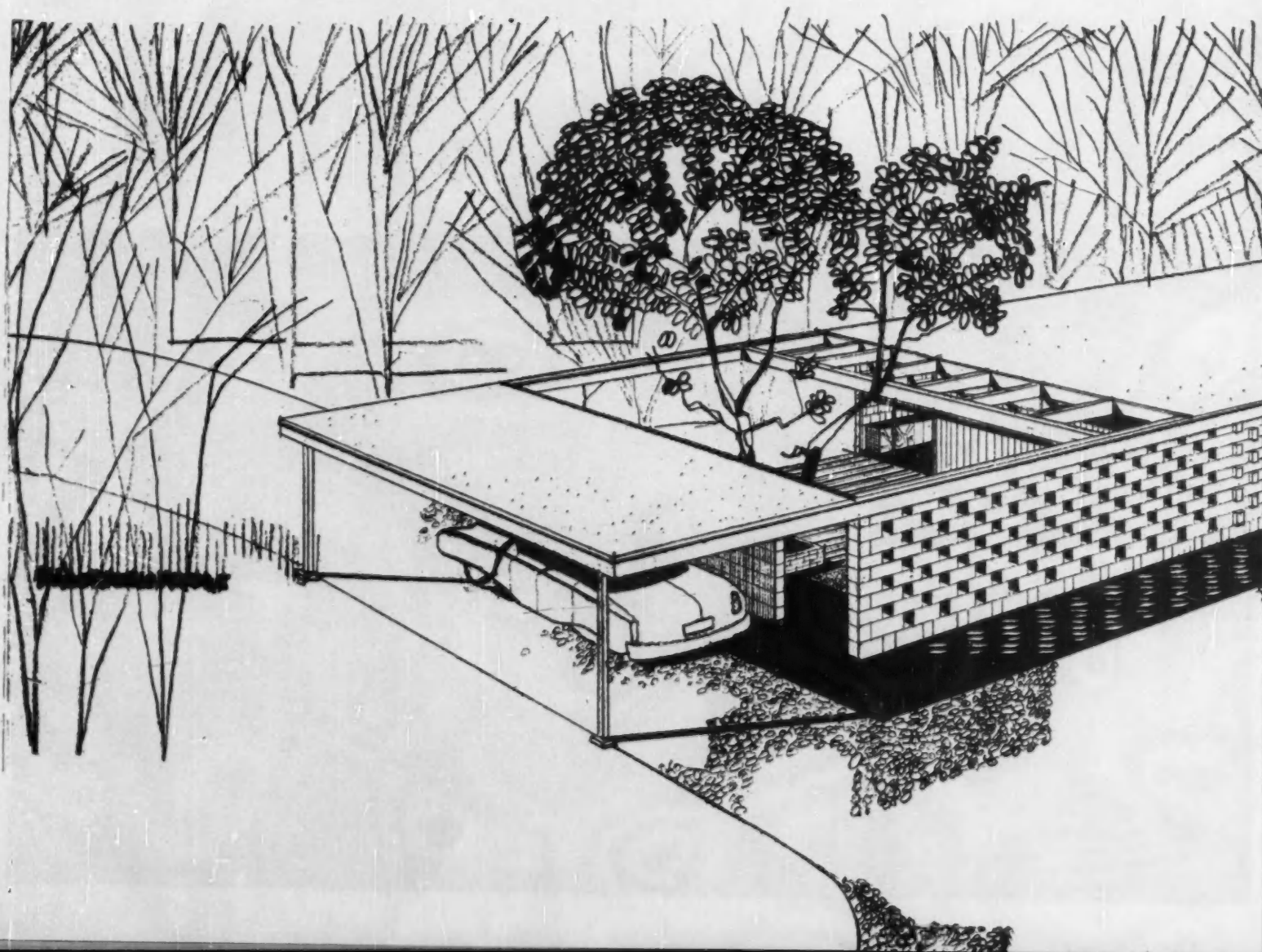
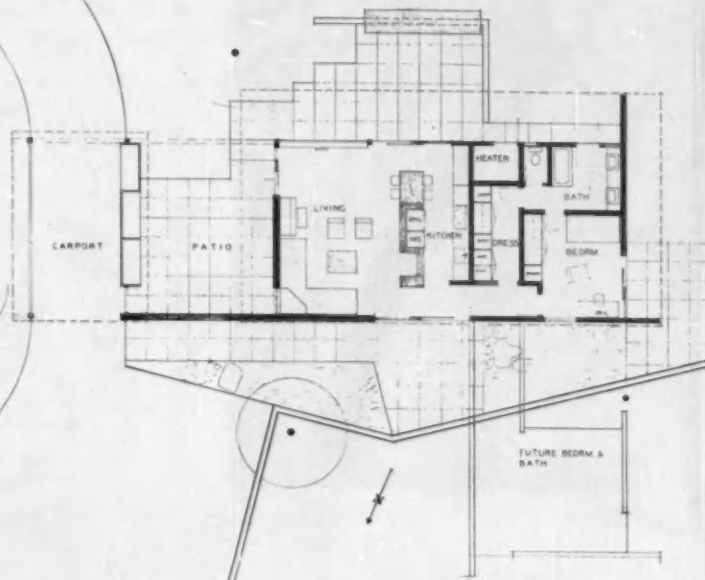
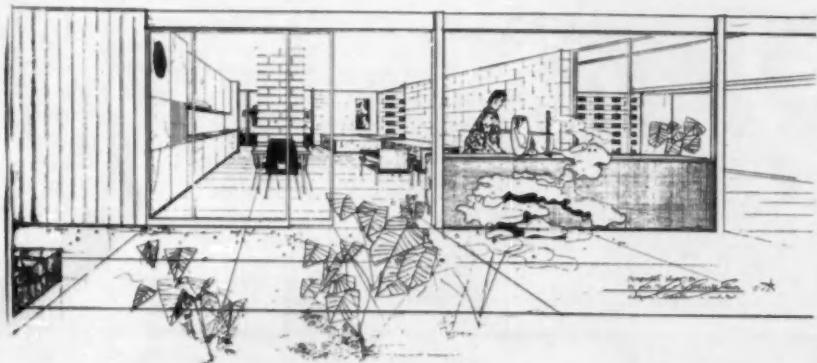
HOUSE BY EUGENE WESTON III

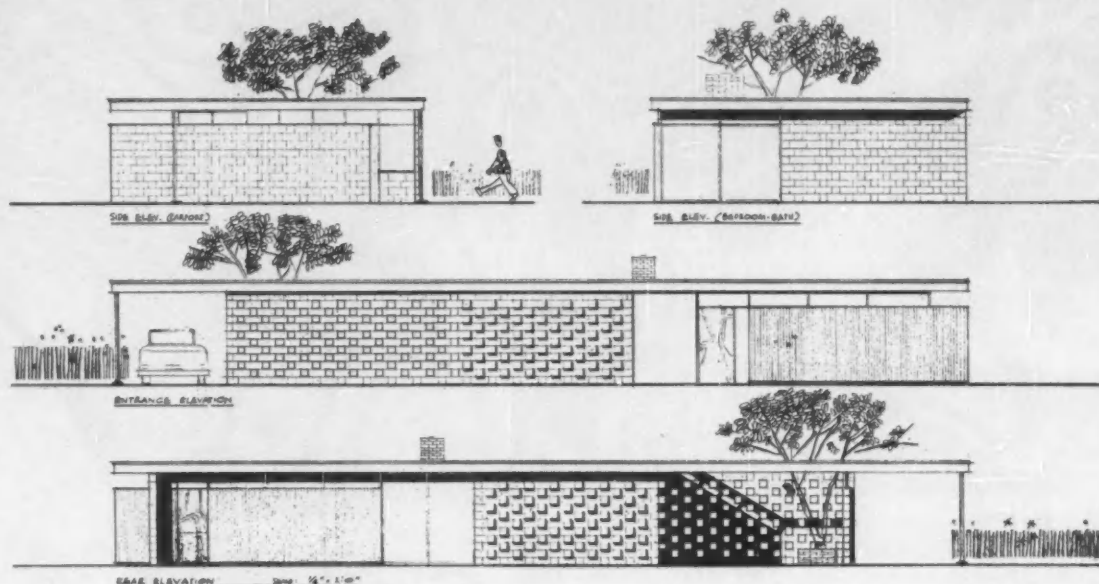




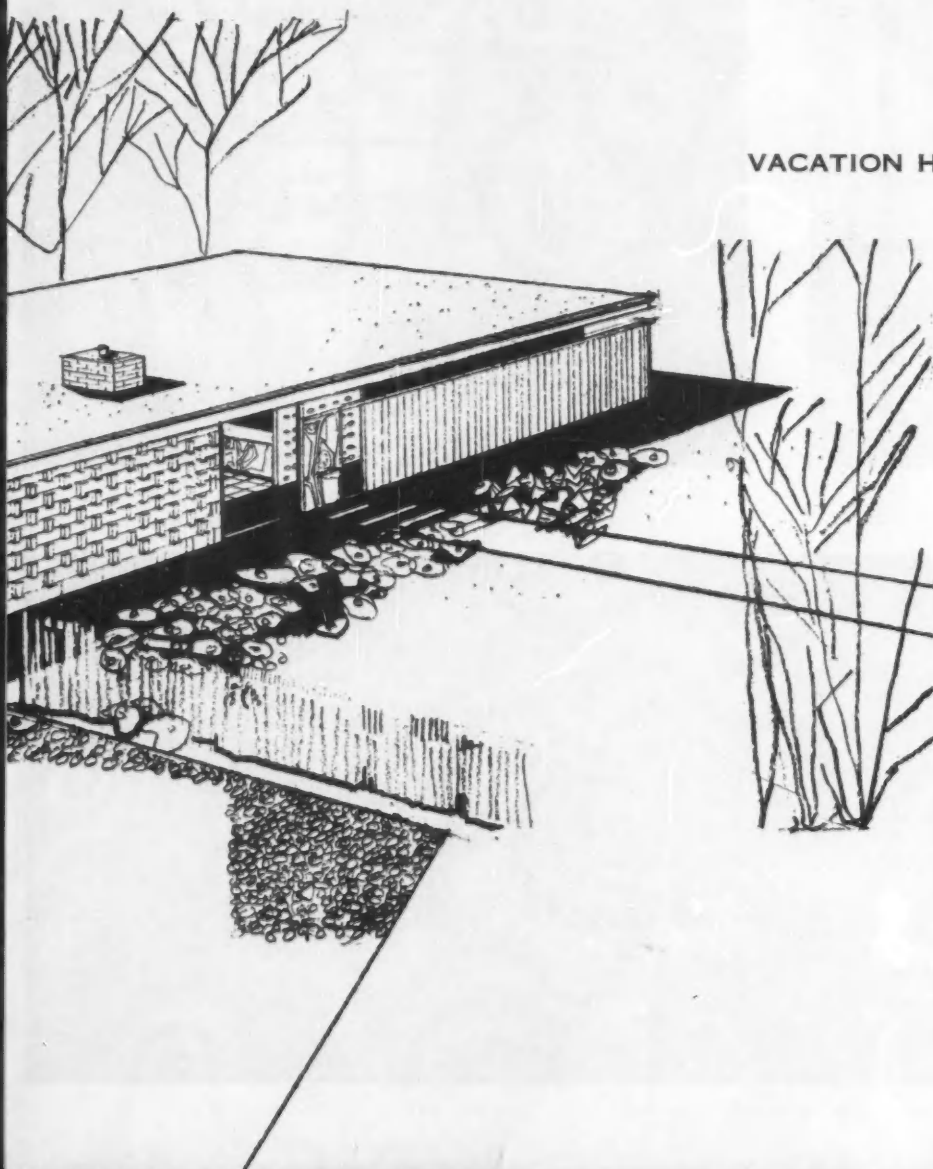
PHOTOGRAPHS BY JULIUS SHULMAN







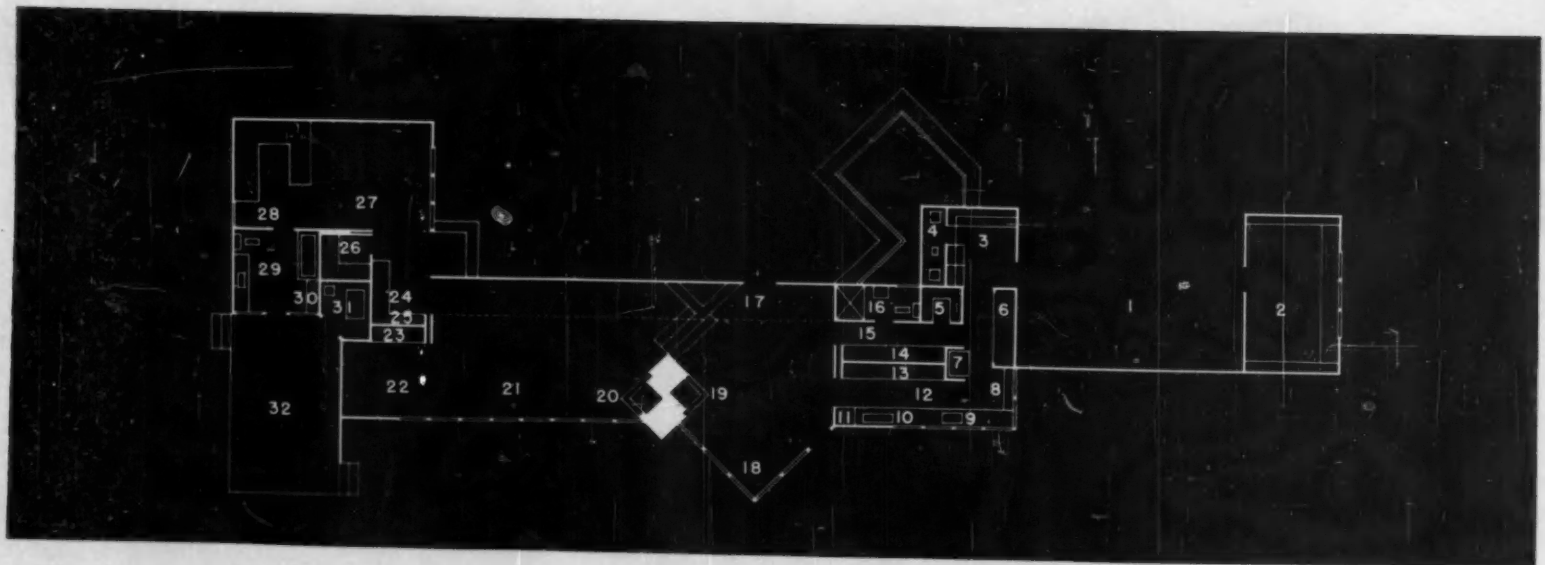
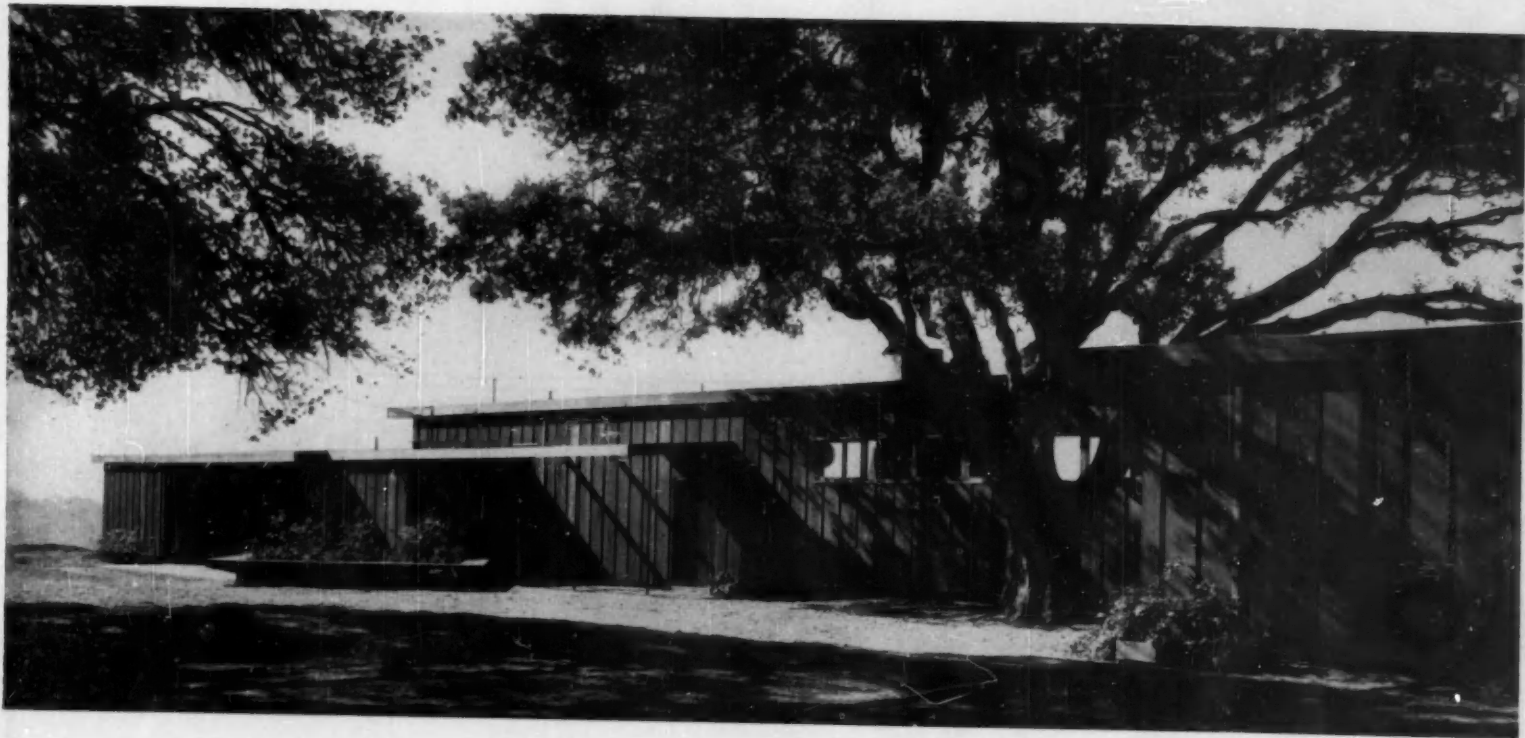
VACATION HOUSE BY KAZUMI ADACHI, ARCHITECT



Situated in a two-acre orange grove in Ojai valley, this house is primarily designed as a weekend house for a couple and a child for informal relaxation.

The only bedroom is for the child and her probable weekend guest. The daytime couch in the living room converts to sleeping accommodation for the couple. The lineal dressing room provides ample storage and also serves as an access to the bedroom. Since the kitchen is treated as a part of the living-dining area, the cabinet will be of hardwood and shall house hi-fi units.

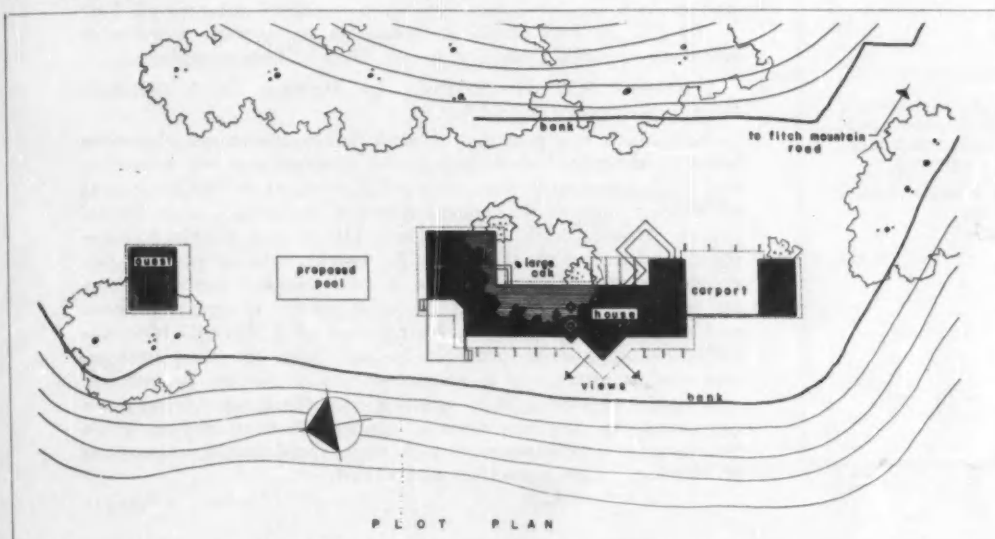
For minimum upkeep, the concrete block wall, precast terrazzo floor and aluminum sliding glass doors and windows were chosen. A large outdoor storage at the carport was placed to enclose the terrace for privacy etc. and for easy storage of outdoor furniture, which is important for a fast departure after a pleasant weekend.





HOUSE BY MARIO CORBETT, ARCHITECT

- 1 CARPORT
- 2 SHOP — STORAGE
- 3 LAUNDRY — 8' X 9'
- 4 HEATERS
- 5 WORK CLOTHES
- 6 LARDER — FREEZER
- 7 REFRIGERATOR
- 8 BREAKFAST BAR
- 9 SINK
- 10 COOKING TOP
- 11 OVENS
- 12 KITCHEN — 7' X 20'
- 13 CASES
- 14 BROOMS — STORAGE WALL
- 15 PASSAGE
- 16 BATH NO. 2 — 3' 9" X 9' 3"
- 17 ENTRY
- 18 DINING — 16' X 20'
- 19 BARBECUE
- 20 FIREPLACE
- 21 LIVING ROOM — 16' X 29' 6"
- 22 ALCOVE — 10' 6" X 6' 6"
- 23 HI FI — CLOSETS
- 24 HALL
- 25 DESK — BOOKS
- 26 LINEN CLOSET
- 27 MASTER BEDROOM — 12' X 22' 6"
- 28 DRESSING ALCOVE
- 29 BATH NO. 1 — 9' 6" X 9' 6"
- 30 DRESSING TABLE
- 31 HEATERS
- 32 DECK



THE SITE

consists of some six acres of sloping, west-by-north land, including a small promontory, or natural building site. The house then overlooks an extensive valley, a winding river and timbered hills beyond.

The grading problems were few except that it seemed expedient to step the living areas up from the dining and work areas. Starting from the carport level, this made it possible to maintain floor-level terraces off the dining area while preserving a large oak tree in higher ground off the master bedroom. To fully embrace the westerly views seemed mandatory, and it was decided to open the house without compromise in that direction. In an area devoid of excessive heat, exterior match stick blinds are hung from the westerly eaves only during the summer months.

REQUIREMENTS

were a house for a semi-retired man and wife with separate guest quarters for two people and casual weekend sleeping arrangements for an unmarried son. Planned also is a small swimming pool which may, or may not, be installed as the clients may decide.

It was desired that this house be open, informal and easy to maintain. At the same time, it was required that its character and backgrounds be suitable for the enhancement of art objects and well designed furniture.

Entertaining is of friends of long standing in a most informal manner. Generally speaking, this is a house designed for country living. Access to the out-of-doors is freely provided for and without much regard to rules dictated by the formalities of somewhat more suburban areas. The front entry and dining areas are purposely combined, not only to create an immediate sense of informality, but also to avoid excessive and cumbersome space.

PLAN AND CIRCULATION

Work Areas—The circulation here, with regards to the various steps to be taken for bringing in food, its preparation, serving and the reverse cleanup operations, was considered of prime importance. Laundry duties, separated from kitchen work, again maintains this same, easy flow. Drying is done by means of equipment.

Bath No. 2—For country living and for work clothes changing a bath off the carport and work areas was considered essential.

Dining Area—A well-connected food preparation center is adjacent to the dining area with its barbecue, opening in turn to both morning and afternoon terraces.

Living Area—The living room with its alcove and the connecting master bedroom suite are considered as one complete circulatory complex in this house.

The alcove off the living room provides an occasional sleeping arrangement for the son, when and if guests are staying with the family.

Master Bedroom—Book shelves and writing desk are located in the small hall which connects this room with the living room. An around-the-corner, redwood ply wardrobe arrangement, between bed spacing and the bath room, constitutes a dressing room alcove. A most urgent

(Continued on Page 35)

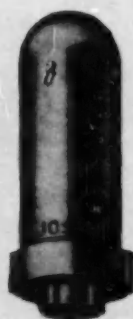
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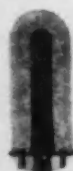
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BOOKS

(Continued from Page 7)

Gauguin, Klee, Braque and others. Of more than an estimated 300 hanga printmakers today Oliver Statler introduces the work of some 25 and of these the prints of Kanae Yamamoto, Koshiro Onchi, Un'ichi Hiratsuku, Kiyoshi Saito and Shiko Munakato are particularly outstanding. This medium is but fifty years old and one will watch with interest its future development. Mr. Statler discusses the papers, woods, inks and other materials in detail and gives a thoughtful analysis of each of the 102 prints reproduced. The book, itself very attractive and well written, and printed in Japan.

BEN NICHOLSON: Work Since 1947, Volume 2, Introduction by Herbert Read (Lund Humphries, 3£. 5 Sh.).

The recent work of Ben Nicholson, one of England's three most important artists is intelligently introduced by Sir Herbert Read. The press notices included at the end of the volume giving insight into this sensitive artist's work are by Herta Wescher, Charles Estienne and others. Plates include one collotype, 14 colorplates and 142 monochrome plates. Recommended.

MASTERWORKS OF JAPANESE ART, compiled and edited by Charles E. Terry (Charles E. Tuttle Company, \$15.00).

Mr. Terry has abstracted the large six-volume edition of the PAGEANT OF JAPANESE ART to offer a concise introduction to this very fascinating subject. A sumptuous and beautiful book containing 100 full-page plates (40 in color and 60 in gravure) that makes available in survey form the important developments in Japanese art from pre-history to the Edo period.

The Prehistoric period (to A.D. 552) saw an age of the crafts. The Asuka period (552-645) with the influence of Buddhism brought excellent statuary, shrines, fabrics and metalwork. With the established contact with China during the Nara period (645-94) and the absorption of T'ang art came the great bronze Buddhas, the pagodas; improvements in the crafts and the introduction of colored glazes on ceramics, advances in the fields of textiles and lacquer articles. The influence of the Tendos and Shingon sects during the Heian period (794-1185) changed pagoda architecture, saw esoteric sculpture, a rise of completely Japanese painting and improvements in lacquer ware. A revival of reality is established with the decline of the Fujiwara family and from 1185-1338 (the Kamakura period) comes a time of action; Zen influence in architecture, the great scrolls, a more real sculpture. New shoguns of the Muromachi period (1388-1573) opened trade with Ming China and stimulated a vogue in things Chinese. This period gave us the shoin architecture, the rise of the tea ceremony. The influence of Zen characterized this era. The Momoyama period (1573-1615) is characterized by eclecticism and the absorption of western art. These imitations are later to be discarded. The famous ukiyo-e, the wood block prints of the Edo period (1615-1867) need little introduction. This period saw a great popular art and new improvements in the textile crafts. Charles Terry's book is easy to read and shows the absorption and rejection of things foreign in his approach to the "fundamental Japanese attitude." His annotated plates, covering painting, sculpture, ceramics, textiles, lacquer ware, metalwork and architecture, depicting significant works of art created from A. D. 552 to 186 unfold in handsome panorama. A valuable reference; a striking addition to any library. Recommended.

LETTERING FOR ADVERTISING, by Mortimer Leach (Reinhold Publishing Corporation, \$8.95).

Mort Leach has provided a most thorough analysis of proper letter construction based upon years of experience as a teacher and professional craftsman. Detailed illustrations for the basic rules of lettering followed by demonstrations of rendering Caslon, Formal Scripts, Bodoni, Brush Scripts, Brush Letters and Gothic forms—sound background for students in the graphic arts, an excellent reference for the art director—and a much needed departure from run-of-the-mill lettering books consisting chiefly of type specimens and all too little instruction. Each section of LETTERING FOR ADVERTISING contains a "How-Not-To-Do-It" showing the most common student errors and is concluded with a chapter on Lettering and Type Indication. "It is intended once these basic forms have been mastered, that they serve as a point of departure from which the designer may experiment with more sophisticated expressions of lettering." Comprehensive and expert.

(Continued on Page 35)

NOTES IN PASSING

(Continued from page 11)

The Dutch sociologist, Shrieke, has, for example, made a collection of some of the descriptive phrases applied to the Chinese during the course of their residence in the state of California, U.S.A.

When the Chinese were needed in California, in order to carry on certain types of occupation, they were welcome there; during that period, newspapers and journals referred to them as among "the most worthy of our newly adopted citizens"; "the best immigrants in California"; they were spoken of as thrifty, sober, tractable, inoffensive law-abiding. This flattering picture prevailed over a considerable period of time, but around 1860, presumably because economic competition has grown much more severe, there was a marked change in the stereotype of the Chinese. The phrases now applied to them include: "a distinct people", "unassimilable", "their presence lowered the plane of living", etc. They were spoken to as clannish, criminal, debased, servile, deceitful, and vicious.

This startling change can hardly be accounted for by any real modification of the characteristics of the Chinese population of California. The most acceptable explanation is that when it became advantageous to reduce the competition from the Chinese, the stereotype was altered in a direction which would help to justify such action. In this historical case it seems reasonable to conclude that the change in the characteristics ascribed to the Chinese throws doubt on the notion that stereotypes necessarily contain some truth.

There is, however, the possibility that a little truth may enter into a stereotype through the back door, so to speak. A Frenchman, with considerable experience of international meetings, one said that when he had occasion to address such a meeting he usually did so in a rather oratorical, flowery, "Latin" style. He said that otherwise his Anglo-Saxon colleagues would be disappointed! When he was with other Frenchmen, he reverted to a quieter, more matter-of-fact, "un-Latin" manner, which suited him personally much better.

In this case, the stereotype itself determined his behaviour under certain circumstances, and undoubtedly reinforced the conviction of the Anglo-Saxons that they really knew what Frenchmen were like. More rarely, the stereotype may operate in reverse. A member of a group with the reputation for frugality, may go out of his way to spend freely, and tip lavishly; if the stereotype calls for lack of punctuality he may make it a point to arrive at his destination well before the hour specified. Since, in that case, as was indicated above, he will probably be regarded as an exception, the stereotype will still prevail.

Stereotyped thinking may be almost inevitable, but there is good evidence that it can at least be reduced, if not eliminated.

The understanding of national characteristics represents an important task for all of us. The difficulties in the way are great: nations are made up of many different kinds of individuals, and generalizations are dangerous if they do not give adequate consideration to the range of individual variations.

An important first step will be taken if we treat "the pictures in our heads" with a strong dose of scepticism, and if we keep our minds closed to stereotypes and open only to facts. No one is denying the existence of national characteristics.

A knowledge of them can aid our understanding of people, as well as our enjoyment of the varieties of behaviour and personality that are found in different parts of the world. We need to make sure, however, that the "pictures in our heads" correspond as closely as possible to reality.—OTTO KLINEBERG, UNESCO

HOUSE BY EDWARD WESTON III

(Continued from Page 24)

enlarge the 1450 square feet of living area. All ventilation plus ingress and egress is through identical wood and glass sliding door units, giving a strong continuity throughout the house but proved a disadvantage in the children's small rooms because of restricted wall area.

The winter solar heat resulting from orientation to the south required the later addition of a roof section over the terrace, which also provided an ample shade area during the pool season. The severe west exposure was solved by a completely blank insulated wall.

The rocky terrain of the dry wash location produced numerous rocks and boulders which when used as landscape furniture eased the landscape problem of an originally barren plot.

1956

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MUSIC

(Continued from Page 6)

afterwards reconstruct it both emotionally and objectively has been learned by a great deal of experience in listening. The past listens with me. How slight this is, in comparison with Mozart's ability to reconstruct an entire score! I am not so far from ignorance that I have forgotten my early experiences with extended music, when I received almost nothing from it but the meaningless, interminable sound. My sympathy goes out to the willing, patient listener who has not passed this stage of unawareness. He can only hang on and hope to break through into the pattern. My hearing is not now more analytical, but I hear more completely and through dimensions of difference which shape meaningful perspectives. I do not now more than at that time detach the first subject from the second in a sonata movement or welcome the return to the "home" key like a traveler in sight of his native threshold. Such recognitions may break in, but when they do it is less often a tribute to the form than a mark of inadequacy in the design or the presentation. When listening one should listen completely; this is best done when listening to the most complex music in adequate performance. The mind rejects what it does not comprehend; comprehension is a grasping of the whole; to hear music merely as sound or formula or to receive it as emotion is not to hear it. Hence the faults charged by inadequate listeners against new music; hence the perverted readings committed against it by inadequate performers. Inadequacy waits on the shock when the communicative intention appears momentarily explicit. Much response to performance reacts crudely to no more than the way it has been brought off, the "big bang" that Richard Strauss recommended to the young Stravinsky as the best means of making a hit with the crowd. Today many listeners who are too sophisticated to respond to the bang seek the same response in orchestral quality or instrumental tone, pleasant enough in themselves, certainly, but of slight musical significance. And there are those who marvel at the ability to play a large number of notes cleanly and correctly or to carry about in memory, as

in a portmanteau, a big repertoire of standard concert pieces.

When you are aware of formal details as things to be listened to, you may find them, and afterwards have been too much aware of them to have heard the work itself. This is a common experience of critical listening: the expected obtrudes. In such sense complete listening, concentration within the work of art itself, needs to be always fresh. Each performance, if it is worth hearing at all, should be a unique experience. Few listeners have the pertinacity to continue such listening over many years but learn to come back to it when the occasion commands. At such times everything becomes new; the organism reacts to the moment with a needle sharpness. But it is the past experience which listens, and if that past experience has been inadequate the present will also be inadequate. The listener who wants the big bang will wait for the bang. Concentrated listening stimulates expectation that must be satisfied at every moment. A work of art should balance in space, a conceptual metaphor like Brancusi's *Bird*.

While I work I am without grief. So far I can go with the theory of the exclusive moment. And when I am full of grief it is difficult to begin work.

Art for art's sake is conspicuously practiced by those who direct the argument to the crowd. The true artist is unaware of any audience. He enters into difficulties with no thought of solving them outside his work.

Lord knows I have no prejudice against entertainers, rather delight in them. Anyone enjoys watching the men with a good routine. Only remember he has been doing the same act over and over; his timing and technique are second-nature; when he goes up he has nowhere to go but down. Where Liberace gives pleasure it's enough to excuse him. It's always the esthetes of the next generation who discover the technical capacity and invent the legend of the genius clown. He begins crudely enough. The entertainer who would go beyond his routine must go by the way of the artist, through no less danger, by giving up self-consciousness; until he may find his private life exploited as the converse of his release. Naive, he may seem fool or villain to the crowd that wishes to adore him and will not let him alone. The entertainer is seldom a complete person: he licks the public that laps him.

Release is dangerous, and most of us who have at some time let ourselves go are aware that for any moment when we have given pleasure there may have been another when we seemed peculiar or were called "Ass!" for inadvertence. This is what the ordinary person fears who sits down to make music. Or, opening the letters of Holmes to Pollock: "As long as one continues to write, the question is always of tomorrow and not of yesterday, and tomorrow may show what a fool one is." The fear is common and not to be ashamed of; the same is to succumb to it. To succumb is to be self-conscious, to believe that one's own failure matters and therefore to fail.

An alternative, successful if not a solution, is to adopt the brazen armor of the performer. This can be done without talent; it destroys genuine talent as a vine destroys a tree. The temptation today is thrust on any artist who, however temporarily, succeeds. The armored talent wears its name as a knight his coat of arms, the face behind a vizard. In the glittering panoply of display he charges through concerto or aria, thinking only of his honor. And he relaxes in the adulation of courtiers and fair ladies. He is clumsy afoot, helpless on his back, and incapable in strange country, if there is not a proper ground for his horse. Imitating inspiration he paints a cross on his armor. The natural musician goes afoot by strange ways as a pilgrim.

When I had reached by my own method a sufficient freedom, I read of a book, *New Pathways to Piano Technique, A Study of the Relations Between Mind and Body With Special Reference to Piano Playing* by Luigi Bonpensiere. A review in the English magazine *Music and Letters* endorsed the book for precisely the reasons that had brought me to my own development. After some waiting I was able to obtain it from the Public Library, where it has been on steady call for several months. The preface, by Aldous Huxley, whose *Art of Seeing* enabled me to put away my glasses, linked this piano method to the eye-training initiated by Dr. Bates and to certain methods of head and body posture, taught by F. A. Alexander, of which I have had useful, though indirect, experience.

If you are already reaching for a pencil to note down the name of Bonpensiere and the title of his book, I suggest you forget it.

Unless you have arrived at such a method by yourself, Bonpensiere's self-appreciative and inordinately clumsy prose will only confuse you. The same must be said for what I have read of F. A. Alexander. I do not understand why a man with a useful idea to offer should propound it like a quack. If you already have the experience, Bonpensiere's assurances may confirm your prior faith. Some persons have patience for reading this sort of thing; I do not. What Bonpensiere's teaching amounts to is roughly as follows:

The human body may be regarded as a mechanism or as a self-functioning unit. If as a mechanism, it must be directed by intelligence or will, hiding somewhere around the premises, to perform mechanically as it is trained. You may object that a mechanism is not trained; the operator is trained. The difference is that the body and intelligence are indissolubly linked. All of us have observed instances, beginning in ourselves, of mechanically well-trained bodies which break down because of some impediment in the linkage. This is the reason why a qualified instrumentalist may be incapable of showing to advantage in a solo performance. The mind or intelligence, becoming aware of its situation before an audience, shuts itself apart and refuses to go along with the well-trained body in exhibiting its routine.

If the body be regarded as a self-functioning unit, a deliberate adjustment may be tried to release the will and allow the body-mind combination to work together, the eye seeing as it were directly to the hand, the hand carrying out what the eye sees without willful intervention.

One qualification is necessary, in which I agree wholeheartedly with Bonpensiere. To put it most simply: the music must be seen with full awareness.

When a painter using ink and brush in the Japanese Zen tradition sets about to paint he does not try to visualize or reproduce the landscape as he sees it, nor does his line follow the normal contour of the land. What he is to produce will be a single concentrated act of mind and hand in awareness of the landscape. Each stroke is final; there can be no overpainting, no chance of sketching or waiting or filling in. The painting is a grouping of actions, each decisive, linked as the muscles of a forearm by a single act which is thought. Thus is preserved the tension, or balance, for in such conditions these are the same, so often lost or distorted in Western abstract painting towards the violence of expressionism.

When I saw my friend Gene Perrine painting in this fashion on rice paper the cliffs, mist, and ocean sheen of the Big Sur, I asked him to prepare for me a panel three feet by eight inches, which I might hang in a narrow, high place on the wall of my large room. The design must be strong, since it will face a wealth of light and of outdoors. It was a difficult commission, a compliment to his art out of my respect for himself. He was doubtful of his ability to fill so unusual a space. The painting which he composed is on grass cloth, three and a half feet by seven inches. A sharp wedge of black rock at the base sets off, detonates, a hanging design of strong obtuse angles and descending lines, around which, shaped by ink wash, the uncolored paper glistens with the mingling sheen of water and of light—hung high enough so that the illumination from the windows of the room is reflected upwards away from the eye. Between a strong Rouault and a Chinese silk tapestry it changes texture as the light dims, retaining character when its companions have gone dark. As a painting it represents explicitly nothing, is only a guide for the eye, an unfailing suggestion of water and of cliffs, played around by light, as concentrated in repose as in the action which made it live.

I read a fascinating little book—I do not have it by for reference and cannot name it—about the Zen method of shooting with bow and arrow. The bow, with a tension of ninety pounds, is parted by the arms extended straight above the head, not drawn from the shoulder as in Western archery. Not muscle but concentrated thought and breathing, detached from will, part the bow. Learning to part the bow one thinks only of the act, not of the target; the released arrow finds its goal not by aiming but in the oneness of the entire action. This is archery as art, act of mind without effort, in purpose non-competitive. The shooting may be a contest, but the competitors do not compete.

Here is Bonpensiere's simple act of faith. You may take his word that it is quite practical. Let your hand lie idly in your lap, relaxed. Visualize a note on the keyboard which you wish to strike. Do not aim or try to strike it. As soon as you have imaginatively

visualized the note, your hand will rise and strike the proper key. Of course, is isn't quite that easy. To let this happen requires both the faith that it will happen and patience to inhibit any effort to cut short the job. That is where most of us fail: we want the thing to happen to us, not out of us. We think less of doing than of being able to succeed. In the Bates eye-training the first flash of perfect vision without glasses, though it may last scarcely a second, is as miraculous as it must be unexpected. The flash of vision proves that a perhaps lifelong defect of seeing originates somewhere else than in the eyes themselves. As of course it does, from the fixity of desks and long hours of staring introspection brought on by emotion or continued effort. You cannot argue the point, practically or metaphysically, with anyone who has had the faith to try it and found it happen. Conversely, no one can prove to you that the hand will rise spontaneously and strike the note.

This is of course the true meaning of the word "inspiration," the drawing in of breath, followed by release. It is the intention of art, now grievously lost sight of in our leisured age. Two opposites prevail, the resolute confrontation of an outward audience, which awards fame, and the inward awareness, which in its own moment, like a breath, may be freshened and released. Each attitude contains its grandeur and falsity: confronting the external audience the inwardly ripening artist articulates symphony or epic; concentrating inwardly, the artist who cannot forget fame fills emptiness with a traditional pattern. We are too apt to overlook the meditative wonders of Western art that do take the stage and to admire the external decoration of an Eastern art that is repetitive. I believe the true lover of Western poetry, music, painting, sculpture architecture, and design moves from the outward to the inner. His Beethoven and Shakespeare change as he matures; he appreciates more the enjoyment of the partial and rests in the quietness beside the torrent. The mature lover of Eastern art is aware of the drama in a gesture, by how much yet how slightly the inspired act deviates from the convention.

Let us apply the proposition in a manner more natural to us as players at the keyboard. This is again Bonpensiere, simplified. Place

(Continued on Page 34)

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MUSIC

(Continued from Page 33)

a piece of music before you, one that you know well. Resolutely visualize a passage to be played, until you are all concentration; then release the hand to play it. Do not try to guide the fingers by the mind; see and hear the notes you wish to play and release the hand to play them. The measure of success will be the measure of your release. You cannot have the release by wishing the success. Errors indicate either false visualization, very easy when one is tired or anxious, or failure of detachment in concentration, that is in release. Anyone interested in psychology will realize the simple effectiveness of the experiment.

At this point Bonpensiere reinstates a methodology of practice, according to his method which is no more than a variant of the time-honored habit. He will have you practice thirds, and sixths, and octaves, all the Czerny business, as remorselessly as if you had never sought release.

Instead, let us recognize and assert our amateur status. Bonpensiere allows us one concession against the technically righteous: we may strike the note with any finger, as the hand pleases. The hand is quick as the eye and will move as rapidly and accurately, if we are reasonable in our expectations. I do not recommend attacking at sight Beethoven's *Hammerklavier*. Lukas Foss told me how Serkin, playing that sonata in Carnegie Hall, struck one note in the first chord too low and at the return, by an effort to correct it, struck the same chord the second time one note too high. Not the finger but the effort is at fault.

We may accept from Bonpensiere one further proposition: that the hand will interpret the music as we comprehend it, and the more exactly as the comprehension is our own. We shall not play a piece as we have heard Hofmann or Schnabel perform it. Appreciation, reproduction are not concentration. This is a common cause of failing—very evident in would-be creative artists. Released, we must search as assiduously for good expression as if we practiced a single passage all day long. But the search has been transposed from will to comprehension. We try to play not like Hofmann or Schnabel but like ourselves, to the best of our ability to do so. The art, as much as we have of it, is our own; and the listener, if there is one, must wait upon us. We shall never play better than we are able, but we shall not, as many facile talents do, fake the virtuoso. No teacher will instill in us a pattern to be followed like a dogma. We shall have to find, and finding alter the pattern for ourselves. More likely we shall find, in our degree, according to the measure of our release, an understanding of music more flexible than pattern, the same comprehension that both Hofmann and Schnabel implied when, being asked in their maturity how they practiced, each answered: In my head.

That is why I maintain a wide repertory of reading at the keyboard, and especially in the older music, where I must seek out the interpretation for myself. The older music was intended to be read in just this fashion, to be approached fresh by the player at each time of reading.

As for the fingering, a touchy problem that goes back to the

earliest writings on keyboard music, let it be guided by anticipation but begin in the hand. The hand, being a natural instrument, will seek out the fingering that suits it best. Insofar as we hold securely in awareness the musical design we wish to make, our fingers will contrive to let the music sound that way, not possibly to the extent that we desire but sufficiently. Think the manner of playing with the sounding of the phrase. The better we know the music, the better, with concentration, we shall play it. Precisely as we are able to release ourselves to make music in the full enjoyment of what we ourselves are able to do with it, we shall find ourselves released to play it. We are not performing, we are reading; we are enjoying the experience of sounding music. The *summum bonum* of faith is faith, not more faith, or better faith than that of someone else, but as much as we have, which is sufficient.

Someone skeptically but kindly asks: And in what way will this little chat about keyboard playing serve you to relieve your grief?

The word is release, not relieve. Sorrow and humor are the sources of art, and art is not sedative. To be deaf Beethoven or to be Emily Dickinson is not to find relief. These two, among a host of others who did not, found release through concentration, from which the generations of mankind benefit. In the mind of Emily Dickinson a few words, variously arranged, sounded the core of all that was to be known or felt. In each mind there is a gift, which used can be enough to live with; enough, released, detached in concentration, to appear genius; enough, accepted, to counterpoise the wastage and the emptiness of grief; enough that, by it, sorrow may become fruitful through release.

"If you tarry even for a moment, you have already lost its trail."

ART

(Continued from Page 10)

creates from metal—an affinity, too, in the formulation, or manner of execution. When I saw them this summer in the Swiss pavilion at the Venice Biennale, I was reminded of that poem by Stevens which begins:

*Chieftain Ifucan of Azcan in caftan
Of tan with henna hackles, halt!*

Both the poetry and the sculpture show a leaning toward the grotesque, the fantastical and quixotic. What is important is that this grotesquerie never gets out of hand, never becomes romantic, extravagant, illicit. Instead, in Häfelfinger's sculpture, as in Stevens' poetry, we have a wedding of the baroque with the ascetic, a union of opposites in which first the one and then the other prevails, ever so slightly. In both arts there is expression—lean, precise, ironic, intellectual, often somewhat esoteric—without the esthetic lapses of expressionism. In both there is a kind of austere elegance which is achieved without stylization or conventionalization, and which never degenerates into the chic. Above all, both are enigmatic: both give one the sense of being confronted with curious *eidolons* which are much too real and intriguing to be ignored. One reads certain short, concise, cryptic poems by Stevens, or one looks at Häfelfinger's small, grotesque, economically contrived images, and asks: "What, exactly, do they mean?" Presently one fancies one knows. But the knowledge teases, the meaning remains ambiguous—just as a mir-

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age, even after it has been recognized as such, remains before our eyes, tantalizing us, confounding our eyes and, through them, the mind as well.

If we relate Häfelfinger's forms to other forms, we may be reminded of helmets, weathervanes, curiously shaped gnomons on sundials, steeple decorations, fish-hooks, harpoons and little flags whipping about in the breeze. Many of them are obviously based on the human figure; but these human figures are like delicate hair-berds and dainty battle-axes. Or one may see them (especially the earlier pieces) as fabulous beasts: dragons and butterflies, the pterodactyl and the megalosaurus. Often, they are like the puppets cut from card or wood that are used in the Javanese shadow theater. Other stylistic sources or parallels that come to mind are Klee's linear figures and dancers and jesters; African, Etruscan and Byzantine art; and the ornamentation on Micronesian masks and shields.

Or, if we approach his work from a different angle, from the definition of sculpture as the organization of space by means of three-dimensional forms, we see that Häfelfinger belongs to those sculptors who are less concerned to fill space than to enclose and articulate it. Hence his sculpture is linear, with the lines expanding into planes rather than masses—into thin bronze laminae which are attached to each other eccentrically, edge to edge, or assembled on an armature like leaves on a branch.

Re-defining his achievement now, we may say that Häfelfinger is an artist who excels at evoking the hieratic posture and the symbolic gesture which commands us to look. His figures, semaphoring cryptic messages across space and time, are like the hierophants of some ancient ritual the exact sense of which has been lost, though it still works powerfully on our feelings and imagination.

HABITAT FOR A SATELLITE TOWN

(Continued from Page 21)

neighborhood clusters for approximately thirty families each, situated along the peripheral roads. Each cluster, sufficiently large to maintain a balanced social group, is self-contained, though both by its configuration and its siting is not an isolated entity (D). Each of these clusters spreads out within a walking radius of up to 200 feet (=66 paces maximum) from a mechanical core on one side, and the green-belt just beyond the houses on the other. The automobiles can come only as far as the core where there is a car-port and guest-parking for each family; up to that point the automobiles will have been working at efficient speeds on roads designed exclusively for them. The act of leaving it there will not be a mere restriction, for at the service core are grouped all the mail-boxes, delivery closets, automatic distributing machines for incidental and daily supplies, the laundromat, central heating concentrator and fire-fighting equipment for all the residents of the clusters; the arriving driver will pick up his mail, etc., and may already meet some of his neighbors (E). From there on the pedestrian will be master, only small dollies will be used for garbage removal and heavy deliveries. The core under an ample loitering canopy, will open onto a small square from which the pedestrian ways radiate, safe for children's play and unhurried walk. It is from these ways that the houses can be entered, it is onto them that the differing "shelters" and front gardens will open (F). In them there will be the spontaneous neighborly contacts which will be added to the prearranged motorized social visits in other parts of the city.

HOUSE BY MARIO CORBETT

(Continued from Page 29)

and perhaps the only request from the lady of this house, (other than many, many kitchen dictates), was that the bedroom look into the large oak tree and the hills to the southeast. A screen dividing entry, as from bedroom garden, may never materialize!

Bath No. 1—This bath connects to a sundeck and a possible future swimming pool. The bath tub, of $\frac{3}{4}$ " redwood ply, is reminiscent of Japan. This tub was built by local craftsmen well versed in the construction of the numerous wine vats in this, the Zinfandel area. FINISHES

are predominantly redwood, of top grades, for use in the natural manner, both inside and outside. Combined with redwood interiors is Japanese grass cloth over sheetrock, as in the living room alcove and master bedroom.

Floors are Danish cork throughout except in the dining area,

where cement topping is chemically dyed and waxed in variegated shades of autumn browns.

Ceilings are of clear fir planks and beams.

The chimney is entirely of brick, and the two fireplaces are hooded in black iron.

Bath room tiles are all white, and the kitchen and bath counter tops are black Formica.

The heating system is forced warm air combined with some radiant heating. These heaters, (2), as well as the water heaters, (2), are at separate ends of the building, installed thusly for utmost economy of operation.

BOOKS, ROBERT WETTERAU

(Continued from Page 30)

Books Received; to be reviewed in future issues:

THE ENGLISHNESS OF ENGLISH ART, by Nikolaus Pevsner (Fred-e-ric A. Praeger, \$4.50).

THE ART OF SCULPTURE, by Herbert Read (Pantheon Books, \$7.50).

ARCHITECTURAL BEAUTY IN JAPAN, by S. Horiguchi (Studio Publications, \$15.00).

VERGE OF GLORY, by Frederick Wight (Harcourt, Brace and Company, \$3.95).

MASTERS OF MODERN BRITISH PAINTING, 1800-1950, by Andrew Carnduff Ritchie (Museum of Modern Art, \$5.50).

A NEW WORLD HISTORY OF ART, by Sheldon Cheney (Viking Press, \$8.50).

MODERN FURNISHINGS FOR THE HOME 2, by William J. Hennessy (Reinhold Publishing Corporation, \$8.50).

DEAD TOWNS AND LIVING MEN, by Sir Leonard Woolley (Philosophical Library, \$6.00).

CHURCH BUILDING AND FURNISHING, by Reverend J. B. O'Connell (University of Notre Dame Press).

SCHOOL PLANNING AND BUILDING HANDBOOK, by N. L. Engelhardt, N. L. Engelhardt, Jr. and Stanton Leggett (Dodge Books, \$12.75).

PAINTING IN AMERICA, by E. P. Richardson (Thomas Y. Crowell Company, \$10.00).

THE ART OF ARCHITECTURE, by A. E. Richardson and Hector O. Corfiato, revised edition (Philosophical Library, \$25.00).

AN APPROACH TO PAUL KLEE, by Nika Hulton (Pitman Publishing Corporation, \$4.95).

COURSE IN PENCIL SKETCHING, by Ernest Watson (Reinhold Publishing Corporation, \$2.50).

COURSE IN BEGINNING WATERCOLOR, by Musacchia, Fluchere and Grainger (Reinhold Publishing Corporation, \$3.50).

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a check (✓) indicate products which have been merit specified for the new Case Study House 17.

INTERIOR DECORATION—HOME STUDY

(8289) Approved supervised home study training in all phases of interior decoration. Ideal supplementary course for architects, builders, designers. No classes. No wasted time. Text and work kit furnished. Low tuition payments. Send for free booklet. Chicago School of Interior Decoration, Dept. 8289, 835 Diversey Parkway, Chicago 14, Ill.

APPLIANCES

(292a) Built-in Ranges and Ovens: Latest developments in built-in Ovens with Glide-out Broiler, also motorized Rotisserie. Table top cook top ranges

(4 or 6 burners) ready for smart built-in installation. Available in colors or stainless steel to provide sparkling interest in spacious contemporary kitchens. Send for color brochure, photos, and specifications. Western-Holly Appliance Company, 8536 Hays Street, Culver City, California.

✓(250a) Built-in appliances: Oven unit, surface-cooking unit, dishwasher, food waste disposer, water heater, 25" washer, refrigerator and freezer are featured built-in appliances merit specified for Case Study House No. 17. Recent introductions are three budget priced appliances, an economy dryer, a 12½ cubic ft. freeze chest and a 30"

range. For complete details write Westinghouse Electric Supply Co., Dept. AA, 4601 So. Boyle Ave., Los Angeles 58, Calif.

DECORATIVE ACCESSORIES

(426) Contemporary Clocks and Accessories: New collection of 3 easily mounted weather vanes, traditional and modern designs by George Nelson. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastex wire lamps, and bubble lamps, George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Co., Zeeland, Mich.

(137a) Contemporary Architectural Pottery: Information, illustrative matter excellent line of contemporary architectural pottery designed by John Follis and Rex Goode; large man-height pots, broad and flat garden pots; mounted on variety of black iron tripod stands; clean, strong designs; data belongs in all files.—Architectural Pottery, Box 24664 Village Station Los Angeles 24, California.

(281a) Mosaics: Studio workshop offers complete line of contemporary custom mosaic table tops, mosaic murals, architectural sculpture, contemporary furniture, special leather and brass. Original design. Maurice Bailey Designs, 968 North La Cienega Blvd., Los Angeles 46, California. Phone: OLeander 5-8658.

(262a) Layout Tapes: Fully illustrated booklet, "Layout Tapes for Industrial Planning" details correct procedures for transparent and opaque plant layouts. With price list, order form for 75 tapes including structural and material conveyor symbols. Write to Labelon Tape Co., Inc., 450 Atlantic Ave., Rochester 9, New York.

(264a) Inquire for a handsome (\$1.00) file folder of 20 swatches of Granite, a heavy-duty upholstery, adapted from a hand woven original. An accordion folder of fifty different swatches with complete information may be ordered for \$3.00.

(264) The finest contemporary fabrics from Jack Lenor Larsen, Inc. are available at Kneidler Fauchere showrooms in San Francisco and Los Angeles. These fabrics are weaver-designed, with the yarn selection, the designing, the weaving, and the sales supervised by the Larsen associates. The designers have experience in both design and architecture and know the place of fabric in the scheme of things. Write: Larsen, Inc., 36 E. 22nd St., New York, N. Y.

(269a) Lamps: Write for details of a new collection of unusual lamps in modern and traditional modes, creations in new exciting textures, glazes and color applications. Outstanding quality coupled with new design and originality in custom-made shades and color. Cam-Para of California, 3121 W. Jefferson Blvd., Los Angeles 18, Calif.

(258a) Mosaics. Original, specially designed mosaics, for exterior or interior wall areas. Plaster in wall, hang, or use as room divider panels. Durable, weatherproof. Request free file of ideas and glossy photos of work now available. Bonnie Jean Malcolm, 13228 South Blodgett Ave., Downey, California.

(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill, includes full

range table pieces, vases, ash trays, lamps, specialties; colorful, full fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files.—Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

(200a) KITES, by John Freeman. Buoyant structures solve the problem of adding warmth and color to contemporary interiors. Custom design considers the architectural elements of the house. Hand crafted, durable construction. Complete information: Kites, 819 N. Beverly Glen Blvd., Los Angeles 24, California.

FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven design and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

FURNITURE

(188a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables, cabinets, upholstered pieces, chairs; represents new concept in modern furniture; fine detail and soft, flowing lines combined with practical approach to service and comfort; shelf and cabinet wall units permit exceptional flexibility in arrangement and usage; various sections may be combined for specific needs; cabinet units have wood or glass doors; shelves and trays can be ordered in any combination; free standing units afford maximum storage; woods are English hawthorn, American walnut, white rock maple in contrasting colors—almost true white and deep brown; most pieces also available in all walnut; wood and provides protection against special finish preserves natural finish of wear and exposure to moisture; excellent craftsmanship; data belong in all contemporary files; illustrated catalog available.—Baker Furniture, Inc., Grand Rapids, Michigan.

(201a) Office Interiors, Wholesale: The West's most complete selection of Office Furniture. Top lines represented: Columbia Steel Files and Desks, Tye Lamp, Wilshire House Royal Metal Chairs, Doten-Duten, etc. Complete co-ordinated grouping of new Feldman-Selje designs of Executive Secretarial, Receptionist Office Furniture finishes in walnut and Zolotone. Spacious showroom (9000 square feet). Many different styles of accessories and erecting fabrics for office decor. Free catalog on request. Office Interiors, 8751 Beverly Blvd., Los Angeles, California.

(221a) Italian Marble Table Tops: Rene Brancusi's extraordinary collection of regal marble table tops, imported directly from Italy, is presented in newly published brochure now available. The table tops come in every size, shape and color, elegantly combined with solid brass, wood and wrought iron bases, custom designed or constructed to individual specifications. For further information, write to Rene Brancusi, 996 First Avenue at 55th Street, New York City, or 928 North La Cienega, Los Angeles, California.

(147a) Wholesale Office Furniture: Information: Open showroom for the trade, featuring Desks, Upholstered Furniture, and related pieces. Exclusive Lines, from competitive, to the ultimate in design, craftsmanship, and finish available in the office furniture field. Watch for showing, late this month, of the new modular cantilevered line—an entirely new concept in office engineering. Spencer & Company, 8327 Melrose Ave., Los Angeles, California.

(270a) Furniture (wholesale only): Send for new brochure on furniture and lamp designs by such artists as Finn Juhl, Karl Ekselius, Jacob Kjaer, Ib Kofod-Larsen, Eske Kristensen, Pontoppidan. Five dining tables are shown as well as many Finn Juhl designs, all made in Scandinavian workshops. Write Frederik Lunning, Distributor for Georg Jensen, Inc., 633 N. La Cienega Blvd., Los Angeles 46, California.

(168a) Furniture, Accessories, Retail: A remarkably comprehensive selection of contemporary furniture, fabrics and accessories. Emphasis on good design. Equipped for execution of interiors, commercial and residential.—Dan Aberle, 14633 Ventura Blvd., Sherman Oaks, Calif.

(230a) Contemporary Office Furniture: Newly published illustrated brochure describing contemporary high-style office furniture in CMF quality line. Many examples shown, including such features as solid brass hardware, full-size file drawers fitted for Pendaflex File Folders; wide range of beautiful cabinet woods combined with cigarette-proof micarta tops. Perfect workmanship, finish of this handsome line, combined with moderate price, make it ideal for retail stores, offices, reception room. C M F has recently affiliated with Vista Furniture Company of Anaheim. For full information and complete price list, write to Costa Mesa Furniture Mfg. Co., Dept. AA, 2037 Placentia St., Costa Mesa, California.

(285a) Wholesale Furniture: Executive office furnishings, desks, tables, chairs. Custom and contemporary styling for all institutional, commercial and residential furniture. Special cabinet and upholstered pieces. Special design service. All materials, brass, wood and metals. Visit our showrooms: Monteverde-Young Co. (formerly Leathercraft Furniture Mfg. Co.), Los Angeles, 970 North La Cienega Blvd., or factory showrooms, 3045 East 11th Street, Los Angeles 23. In San Francisco: Fred T. Durkee, Jackson Square.

(138a) Contemporary Furniture: Information. Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux, Feltmore, House of Italian Handicrafts and John Stuart. Representatives for Howard Miller, Glenn of California, Kaspasian, Pacific Furniture, String Design Shelves and Tables, Swedish Modern, Woolf, Lam Workshops and Vista. Also, complete line of excellent contemporary fabrics, including Angelo Testa, Schiffer, Prints, Elenhank Designers, California Woven Fabrics, Robert Sailors Fabrics, Theodore Merowitz, Florida Workshops and other lines of decorative and upholstery fabrics.

These lines will be of particular interest to Architects, Decorators and Designers. Inquiries welcomed. Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48, California.

(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; design by Eames, Aalto, Rhode, Noguchi, Nel-

son; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(180a) Dux: A complete line of imported upholstered furniture and related tables, warehoused in San Francisco and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog.—The Dux Company, 390 Ninth Street, San Francisco 2, California.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrik Van Keppel, and Taylor Green—Van Keppel Green, Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

(247a) Contemporary home furnishings: A new 1955 illustrated catalogue presenting important examples of Raymor's complete line of contemporary home furnishings shows designs by Russell Wright, George Nelson, Ben Seibel, Richard Galef, Arne Jacobsen, Hans Wagner, Tony Paul, David Gil, Jack Equier and others. Included is illustrative and descriptive material on nearly 500 decorative accessories and furnishings of a complete line of 3000 products. Catalogue available on request from Richards Morgenthau, Dept. AA, 225 Fifth Ave., New York City 10, New York.

(174a) Information available on contemporary grouping, black metal in combination with wood, for indoor-outdoor use. Illustrated catalogue of entire line offers complete information.—Vista Furniture Company, 1541 West Lincoln, Anaheim, California.

(248a) Furniture: Paul McCobb's latest brochure contains accurate descriptions and handsome photographs of pieces most representative of the McCobb collections of furniture. Write for this reference guide to Directional, Inc., Dept. AA, 8950 Beverly Blvd., Los Angeles 48, Calif.

(257a) Furniture: A new eighteen page brochure contains 30 photographs of quest from Richards Morgenthau, Dept. John Stuart furniture demonstrating a concept of good design with emphasis on form no less than function. Accompanying descriptions include names of designers, approximate retail prices, dimensions and woods. Available from John Stuart Inc., Dept. AA, Fourth Avenue at 32nd Street, New York 16, N. Y.

(169a) Contemporary Furniture: New 28-page illustrated color brochure gives detailed information Dunbar new modern furniture designed by Edward Wormley; describes upholstered pieces, furniture for living room, dining room, bedroom, case goods; woods include walnut, hickory, birch, cherry; good design; quality hardware, careful workmanship; data belongs in all files: send 25 cents to cover cost: Dunbar Furniture Company of Indiana, Berne, Ind.

HARDWARE

(215a) Reflector Hardware Corp. announces new 55-S SPACEMASTER Catalog. Contains 128 pages, over 650 illustrations of most advanced merchandising equipment on market. Includes: Wall Sections, Counter Set-ups, Island Units, Signing Equipment, Shelving, Splicing and Binning Equipment. Most complete merchandising equipment catalog printed. Available from the Reflector Hardware Corporation, Western

Ave. at 22nd Place, Chicago 8, Illinois or 225 West 34th St., N. Y. 1, N. Y.

✓(204a) Contemporary Locksets: Illustrated catalog on Kwikset "600" Locksets, 6 pin tumbler locksets for every door throughout the home; suitable for contemporary offices, commercial buildings. Features: 5-precision-matched parts for easy installation; dual locking exterior locksets—simplified cylinder reversing—may be reversed for left or right-handed doors. Stamped from heavy gauge steel, brass. Available in variety of finishes. For free catalog, write to Wm. T. Thomas, Dept. AA, Kwikset Sales and Service Company, Anaheim, California.

HEATING, AIR CONDITIONING

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

(267a) Write for free folder and specifications of "Firehood," the conical fire-place, designed by Wendell Lovett. This metal open hearth is available in four models, black, russet, flame red and white, stippled or solid finish. The Condon-King Company, 1247 Rainier Avenue, Seattle 44, Washington.

(907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heat-air electrical space heaters; wall-at-tachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer's guide.—Markel Electric Products, Inc., Buffalo 3, N. Y.

•(956) Indoor Incinerator: Information Incinerator unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1952.—Incineration Division, Bowser, Inc., Cairo, Ill.

•(116a) Packaged Chimneys: Information Van-Packer packaged chimneys; economical; saves space, hangs from ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting; merit specified CSHouse 1952.—Van-Packer Corporation, 209 South La Salle St., Dept. AA, Chicago 3, Illinois

(143a) Combination Ceiling Heater, Light: Comprehensive illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; Nutone, Inc., Madison & Red Bank Rds., Cincinnati 27, Ohio.

(268a) Electric Radiant Heating Panels: Provide constant heat with nearly perfect BTU radiation. Invisible installation in ceilings. Operated manually or automatically by thermostat. Separate control for each room if desired. Assures constant normal room humidity with complete efficiency. Lower installation costs. For information write to F. Scott Crowhurst Co., 847 No. La Cienega Blvd., Los Angeles 64, Calif.

✓(224a) Thermador Wall Heat Fan—Information now available on this sturdy, compact, safe unit—quickly installed, economical to use. Separate switches for fan and heat, neon working indicator light. Lower grille forces warm air downward creating less heat waste. Fan action induces constant air flow over resistance coils, preventing oxidation and deterioration through red glow. Choice of handsome finishes in bronze, white enamel or stainless steel. Write to Thermador Electrical Mfg. Company, Los Angeles 22, Calif.

(272a) Radiant Heating Systems and Service: A complete service in the field of Heating and Air Conditioning, Rusherheat, Inc. engineers, fabricates and installs radiant heating systems for residences, terraces, pools, commercial and industrial applications. This company is in a position to be neutral in the usual controversy of radiant heating and air conditioning versus warm air heating and air conditioning since it specializes in both fields. Rusherheat, Inc., 920 No. La Brea Ave., Inglewood, California. Phone: ORegon 8-4355.

LIGHTING EQUIPMENT

(277a) Lighting Fixtures: Complete information on contemporary lighting fixtures by Chiarello-Frantz. Feature is "Light Puff" design: pleated, washable, Fiberglas-in-plastic shades with anodized aluminum fittings. Accessories include wall brackets, floor and table standards, and multiple canopy fixtures for clusters of lights. Write to: Dameron-Kaufmann Inc., 440-A Jackson Square, San Francisco 11, California.

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Mfg. Corp., 2229 4th Street, Berkeley 10, California.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950 Stamford Lighting, 431 W. Broadway, New York 12, N. Y.

(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and specialized installations. A guide to better lighting, Sunbeam's catalog shows a complete line of engineered fixtures including recessed and surface mounted, "large area" light sources with various, modern diffusing mediums. The catalog is divided into basic sections for easy reference.—Sunbeam Lighting Company, 777 East 14th Place, Los Angeles 21, California.

(253a) Television Lighting Catalogue No. 4 is a result of research and development to meet Television's lighting needs. Contents include base lights, spotlights, striplights, beamlights, control equipment, accessories and special effects. Request your copy from Century Lighting, Dept. AA, 521 W. 43rd St., New York 36, New York.

(293a) Custom Lighting Fixtures and Architectural Interior Metal Work:

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NOTE: Literature cannot be forwarded unless occupation is shown.

126

Manufacturers of custom lighting fixtures for banks, churches, residential, and offices. Also complete interior fixtures, desks, check and writing stands, room and office separators decorative interior murals in metal and plastic. Specializing in all metals: brass, copper, aluminum, iron, and newly developed original decorative plastics. Consultation service for design and material recommendation. Send for information and sample decorative plastic kit. Strickley & Company, 711 South Grand View Street, Los Angeles 57, California.

(246a) Theatrical Lighting Catalogue No. 1: Is a comprehensive presentation of lighting instruments and accessories required for entertainment productions. Contents include information on stage layouts, spotlights, floodlights, striplights, special equipment, control equipment, accessories and remote control devices. To obtain a copy write to Century Lighting, Dept. AA, 521 West 43rd St., New York 36, New York.

(288a) Lighting Fixture: The new double arm, precision positioned, adjustable Luxo lamp is ideal for decorators' studios, plants, hospitals, as well as the home. Moving arms permit easy change of position. Lamp can pivot in a circle 90° in diameter. The shade remains stable while the arms are in motion, yet may be raised, lowered or tilted at any angle. A variety of mounting brackets are available for wall, desk or sloping surfaces. Obtainable in various sizes and colors, Incandescent and Fluorescent. For catalogues of specifications and prices write Luxo Lamp Corporation, Dept. AA, 464 Bryant Street, San Francisco 7, Calif.

(253a) Lighting Equipment: Booklet available on the "C-I Board," (Century-Izenour Board) first all electronic system for stage lighting control. Main elements are Preset Panel, Console Desk, and Tube Bank. Advantages include adaptability, easy and efficient operation, low maintenance. Write to Century Lighting, Inc., 521 W. 43rd St., New York 36, New York.

MISCELLANEOUS

(286a) Built-In Vacuum Cleaning System: Highly efficient built-in central cleaning system for residences, institutions, and light commercial. System features inlets in each room on wall or floor to allow easy reach with the hose and its attachments. From the inlets, tubing leads to the power unit which can be placed on service porch, garage or any spot handy for infrequent emptying of the large dust receptacle. System is dustless, quiet, convenient and prac-

tical for all rooms, furniture, fabrics, rugs, home workshops, cats and carpets. Vacuums wet or dry surfaces. Write for information and brochure: Central Vacuum Corporation, 3667 West 6th St., Los Angeles 5, Calif. Phone DUmkirk 7-8131.

✓(238a) The Safe-O-Matic swimming pool cover keeps pool clean, conserves pool temperature, guarantees safety. Four roll carriers support aluminum rails to which heavy aluminum tubing is hinged. Outer cover is of heavy deck canvas impervious to flame and water. An enclosed electric reduction motor ¼ H.P. powers the cover which fold back in 35 seconds. Sun-drying and service deck (optional) includes service bar, will conceal cover. Write for brochure Safe-O-Matic Mfg. Co. Dept. AA, 33 St. Joseph Street, Arcadia, Calif.

PAINTS, SURFACE TREATMENT

(160a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes new "Formfree" Patterns and Decorated Wall Tile for unique random pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Company, 829 North Highland, Hollywood 38, Hollywood 4-8238.

(227a) Mikro-Sized Tile—Newly perfected, precision ground tile described as most important development in 20 years of tile making. Reduces setting time, insures perfect alignment of joints, even on adjacent walls and integral corners. Spacing lugs on two edges only—twice the size of regular lugs—providing standard 3/64 inch joints. Time saved by elimination of shimming, sanding, juggling as tiles are uniform in size. For detailed information, write to Mr. Allan Paul, Adv. Mgr., Gladding, McBean Company, Dept. AA, 2901 Los Feliz Blvd., Los Angeles, Calif.

(283a) Ceramic Tile: Write for information on new Pomona Tile line. Available in 42 decorator colors, four different surfaces, 26 different sizes and shapes. Ideal for kitchen and bathroom installations. Pomona Tile is practical; lifelong durability, resists acids, scratches and abrasions, easy to keep clean. No wax or polish necessary, exclusive "Space-Rite" feature assures even spacing. Top quality at competitive prices. Pomona Tile Manufacturing Company, 629 N. La Brea Avenue, Los Angeles 36, Calif.

(196a) Panel Tile: New Polystyrene wall tile in 9-inch squares, textured, striated front surface, "sure-grip" dia-

mond back. Eleven popular colors are built in, cannot fade, chip, peel off or discolor. Washable, scratch and mar proof, withstands heat, will not rust, rot, warp or swell. Well suited for residence, business, industrial and institutional installations. Can be installed over any firm, smooth, sealed wall, such as plywood, sheetrock, plaster board or plastered walls. Further information will be supplied by New Plastic Corp., 1025 N. Sycamore, Los Angeles 38, Calif.

(213a) Gelvatex Coatings: "First of the vinyl emulsion paints"—These paints have proved their outstanding durability in England, Africa, Canada, France, Australia, New Zealand. Available for all surfaces in wide range of colors. Advantages: lasts up to 7 years or longer; may be applied on either damp or dry surface; dries in 30 minutes; flows on in 25% less time; not affected by gasoline, kerosene, lubricating oils or greases; highly resistant to acids, gases, sun, salt air, smog. Gelvatex film lets surface breathe, will not trap moisture vapor, rain cannot penetrate. For informative literature write to Larry Blodgett, Dept. AA, Gelvatex Coatings Corp., 901 E. Vermont, Anaheim, Calif.

(185a) Plymolite translucent-fiberglass reinforced-building panels. A new lightweight, shatterproof material with a thousand uses: for home, office, farm or factory. Lets light in but keeps weather out. Plymolite is permanent, beautiful, weatherproof, shatterproof, and easy to use. Plymolite may be worked with common hand or power tools and may be fastened with ordinary nails and screws. Available in a variety of flat and corrugated sizes and shapes, also a selection of colors. Both structural and technical information available. Plymold Company, 2707 Tulare Ave., Burbank, Calif.

ROOFING

(146a) Fiberglass (T.M.Reg. U.S. Pat. Off.) Building insulations—Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass fibers. Owens-Corning Fiberglass Corp., Toledo 1, Ohio.

(223a) Built-up Roofs—Newest brochure of Owens-Corning Fiberglass Corp. outlining and illustrating advantages of a Fiberglass-reinforced built-up roof. A built-up roof of Fiberglass is a monolithic layer of water-proofing asphalt, reinforced in all directions with strong fibers of glass. The porous sheet of glass fibers allows asphalt to flow freely, assures long life, low maintenance and resists cracking and "alligatoring." The easy application is explained and illustrated in detail with other roofing products illustrated. Owens-Corning Fiberglass Corp., Pacific Coast Division, Dept. AA, Santa Clara, Calif.

SASH, DOORS AND WINDOWS

(109h) Twindow, the Window with the Built-In Insulation: New brochure containing dimensions, specifications, installation information for double-glazed insulating units. Year-round feature reducing heat loss and heat gain during condensation protection chart. Offered by Glass Advertising Dept., Pittsburgh Plate Glass Company, Pittsburgh 22, Pennsylvania.

(290a) Indoor Movable Shutters—Illustrated brochure shows many features and installations of Paul Heinley In-

door Movable Shutters—with details on newest shutter treatment, Shoji Shutters. Specifications include construction details, methods for installing and information for ordering or requesting bids. Paul Heinley, 2225 Michigan Ave., Santa Monica, California.

(252a) Stained Glass Windows: 1" to 2" thick chipped colored glass em bedded in cement reinforced with steel bars. A new conception of glass colored in the mass displays decomposing and refracting lights. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. For brochure write to Roger Darricarrere, Dept. AA, 8030 W. 3rd St., Los Angeles, Calif.

(236a) Arislide Aluminum Sliding Windows: Reduce installation costs, eliminate frames with new nail-in anchor fins. The windows may be nailed directly into studs. All sides are weather-stripped. Nylon bottom rollers insure smooth operation. Unique sliding unit is removable. Write for brochure c/o Michel & Pfeffer Iron Works, Inc., Dept. AA, 212 Shaw Road, So. San Francisco, Calif.

(356) Doors, Combination Screen-Sash; Brochure Hollywood Junior combination screen metal sash doors; provides ventilating screen door, sash door; permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty third Street, Los Angeles, California (in 11 western states only.)

(273a) Jalousie Sash: Information trol, or completely automatic. Special painted or Alumilite finishes. Institutional, commercial and industrial applications. Service includes design counsel and engineering. In most air-conditioned buildings Lemlar jalousies are actually cost-free. Write for complete information, Lemlar, P.O. Box 352, Gardena, California. Phone: FAculty 1-1461.

(244a) Graphically illustrating the uses, sizes and types of steel-framed sliding glass doors is a new 12-page catalog issued by Arcadia Metal Products. Cover of the catalog features a full-color photograph of a Connecticut residence with installation of Arcadia doors. Also shown are uses of the products for exterior walls in a school, hospital, low-cost development house, luxury residence and commercial building. Unusual feature in catalog is "Data Chart" which lists dimensions of glass required for the most popular Arcadia door sizes, rough opening sizes and shipping weights of the product. Profusely illustrated, the catalog contains specifications and details of doors for both single and double glazing as well as information concerning stock and non-stock door sizes. Copies of the catalog may be obtained from Arcadia Metal Products, Catalog 1955-13, P.O. Box 657, Arcadia, Calif.

(229a) Multi-Width Stock Doors: Innovation in sliding glass door industry is development of limitless number of door widths and types from only nine Basic Units. 3-color folder now available illustrates with cutouts nearly every width opening that can be specified without necessity of custom sizes. Maximum flexibility in planning is allowed by simple on-the-job joining of stock units forming water-tight joint with snap-on cover-plate. Folder lists standard height of stock doors combined with several examples of width. Combination of Basic Units makes possible home and commercial installations in nearly every price category. For more information, write to Arcadia Metal Products, Dept. AA, 324 North Second Avenue, Arcadia, California.

(284a) Solar Control Jalousies: Adjustable louvers eliminate direct sunlight and skylare at windows and skylights; some completely darken for audio-visual. Choice of controls: manual, switch-activated electric, completely automatic. In most air-conditioned institutional, commercial and industrial buildings, Lemlar Solar Control Jalousies are actually cost-free. Service includes design counsel and engineering. Write for specifics, Lemlar Corp., P. O. Box 352, Gardena, California; telephone FAculty 1-1461.

SOUND CONDITIONING

(263a) Acoustical Systems: Non-exposed accessible suspension system for acoustical tile. Flexible, easily installed. Low-cost maintenance. Brochure contains specifications, drawings may be obtained from Accesso Systems, Inc., 4615-8th Avenue N.W. Seattle 7, Washington.

(289a) Sound systems—HI-FI and Inter-communication. All types of sound systems for residential, office, industrial, churches, schools, etc. Complete design and installation service. Complete stock of quality component parts. Visit our showrooms. Free consultation service. Write for information, etc. CALIFORNIA SOUND PRODUCTS, INC. 7264 Melrose Avenue, Hollywood 46, Calif. Phone: WEbster 1-1557.

(276a) Inter-communication Systems: (Merit specified for Case Study House #17.) All type panels and systems for residential use, office or industrial. Write for information, Paul Beale, Talkmaster, Inc. (Dalmotron), San Carlos, California.

SPECIALTIES

(249a) Fireplace tools and grates: Profusely illustrated brochure showing firetools, stands and wall brackets, andirons (cast iron), grates and standing ashtrays. Merit specified for Case Study House No. 17. Write to Stewart-Winthrop, Dept. AA, 7570 Woodman Ave., Van Nuys, Calif.

(152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(183a) New Recessed Chime, the K-15, completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

STRUCTURAL MATERIALS

(218a) Permalite-Alexite Plaster Aggregate: Latest information on this highly efficient fireproofing plaster presented in detail in completely illustrated brochure. Brochure contains enough data and authority on authentic fire resistance to warrant complete, immediate acceptance of Permalite-Alexite for perlite plaster fireproofing. Many charts and detailed drawings give fire ratings, descriptions and authorities and describe plaster as lightweight, economical and crack-resistant, withstanding up to 42% greater strain than comparable sanded plasters. Write to Permalite, Perlite Div., Dept. AA, Great Lakes Carbon Corp., 612 So. Flower St., Los Angeles 17, California.

(179a) Filon-fiberglass and nylon reinforced sheet: Folder illustrating uses of corrugated or flat Filon sheets in industry, interior and outdoor home design and interior office design. Technical data on Filon together with illustrated breakdown of standard types and stock sizes; chart of strength data and static load. Additional information on Filon accessories for easy installation.—Filon Plastics Corporation, 2051 E. Maple Avenue, El Segundo, California.

(207a) Unusual Masonry Products; complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in two lengths and widths; has shiplap edges; applied quickly, easily; immune to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small apt., commercial buildings; inexpensive store front remodeling; interior walls, ceilings, counters. For detailed information write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

(243a) A new 1955 four-page basic catalog covering fir plywood grades and application data in condensed tabular form has been released by Douglas Fir Plywood Association. The folder, based on revisions stiffening grade and quality requirements as outlined in the new U.S. Commercial Standard for fir plywood (CS45-55), is designed as a quick easy-to-read reference piece for builders, architects, specifiers and other plywood users. The catalog covers such essential data as type-use recommendations, standard stock sizes of Exterior and Interior types, recommendations on plywood siding and paneling, engineering data for plywood sheathing and plywood for concrete forms, minimum FHA requirements, fundamentals of finishing, and applications for specialty products. Sample copies are obtainable free from Douglas Fir Plywood Association, Tacoma 2, Wash.

(291a) Decorative Natural Stone: For residential and commercial application. Quarried in Palos Verdes Peninsula of Southern California. Palos Verdes Stone offers wide range of natural stone in most popular types, distinctive character, simple beauty with great richness. Soft color tones blend harmoniously with decorative effects on all beauty and appeal. For interior and types construction to create spacious exterior use. Send for complete color brochure and information. Palos Verdes Stone Dept. Great Lakes Carbon Corporation, 612 South Flower Street, Los Angeles 17, Calif.



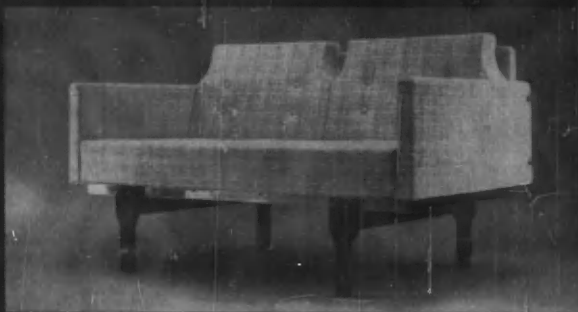
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THE PARA GROUP

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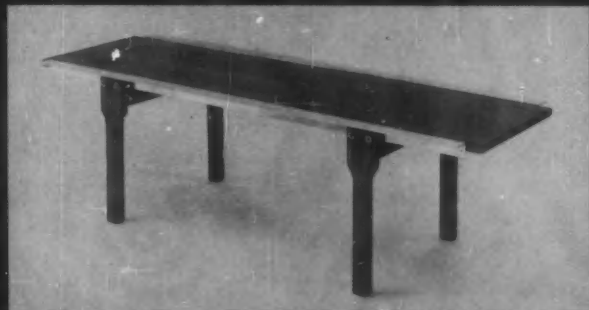


pg./Chair



pg./Two Seater

pg./Coffee Table



The PARA GROUP is a daring solution to contemporary seating and table ensembles. These exciting pieces contrast the high polish of aluminum with the rich oil and varnish finish of Walnut wood in a fully integrated structural system. Hanger bolts with polished Brass washers and nickel plated cap nuts add the final touch of elegance. Pieces include sofa, two seater, chair, coffee table and corner table.

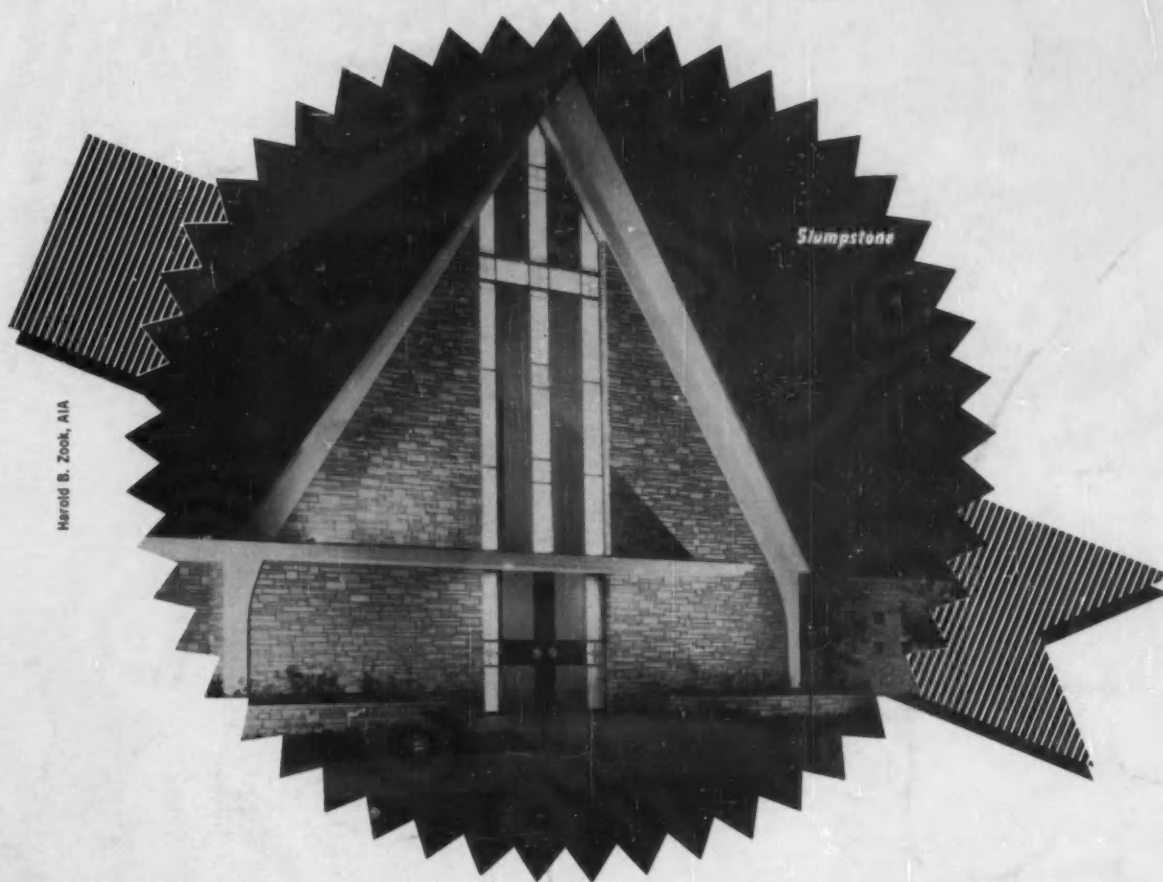
KASPARIANS, 7772 Santa Monica Blvd., Los Angeles 46, California



SALES REPRESENTATIVES: Scan, Inc. 326 South Lake, Pasadena, Calif.
Casa Goldtree Liebes & Cia., San Salvador, El Salvador, C. A.
WHOLESALE SHOWROOMS: Bacon & Perry, 170 Decorative Ctr., Dallas, Texas
Carroll Sagar & Assoc., 8833 Beverly Blvd., Los Angeles 48, Calif.



pg./Corner Table



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